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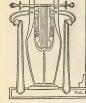
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Associate Editor JAMES FRANCIS COOKE 1712-1714 CHESTNUT STREET, PHILADELPHIA, PA. EDWARD ELLSWORTH HIPSHER

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amounting to ahout two thousand dollars each, have been granted recently to William

THE EMIL HERTZKA MEMORIAL

PRIZE, for short works for an orchestra of

redium proportions, has heen awarded in Vienna, on the second anniversary of the death of Emil Hertzka, founder and director of the Universal Edition. The successful composers were Karl Alfred Deutsch, of Paris; Josef Matthias Hauer and Otto Jokl, of Vienzy: cast Villear, and Control of Vienzy: cast Villea

of Vienna; and Viktor Ullmann, of Prague.

DUSOLINA GIANNINI won an ovation

THE WOMAN'S SYMPHONY ORCHES-

ducting, gave two concerts daily, from June
7th to June 13th, as a feature of the opening

WILLIAM ANDREWS CLARK, JR.

lover and patron of music, died at Salmon Lake, Montana, on June 14, at the age of fifty-seven. He had given about three mil-

lion dellars to the support of the Les Angeles Symphony Orchestra, of which he was the

symphony Urchestra, of which he was the founder and sole patron. His gifts to philan-thropies while living were more than twice the value of his estate at passing; though his will included a bequest of more than five mil-lion dollars to the University of California, in the nature of his residence, library, observa-tory, rare books and other treasures.

MAURICE RAVEL has been appointed director of the Fontainebleau School of Music, to succeed Charles Marie Widor, who has retired. Also Robert Casadesus has hecome

head of the piano department, since M. Isidor Philipp's retirement.

THE FAMOUS CONCERTGEROUW (or-

chestra) of Amsterdam, Holland, will have Bruno Walter, Willem Mengelberg and Edouard van Beinum as its conductors for

of the Ford Gardens of the Century of Prog-

SEPTEMBER, 1934



lottesville.



a program of the Virginia State Choral Festi-

val held from April 26th to 28th, at Char-

FRIEDRICH SMETANA is to have his

memory honored by a monument to be placed, on the fiftieth anniversary of his death, in

front of the National Theater of Prague, the Czechoslovakian capital.

THREE THOUSAND SINGERS, from

forty-eight choirs of the East and Middle West, participated in the Talhott Festival, held on June 7th, 8th and 9th, at the West-

Chicago, with one hundred members (all amateurs), gave a concert on May 23rd, at

Orchestra Hall, with Clarence Evans conduct-ing. The "Symphony in E minor, No. 5" of Tschaikowsky was the chief orchestral offer-

ing; and Margery Maxwell was soloist. And did someone say the American business man

GUNTHER RAMIN, organist of the Thomaskirche of Leipzig, enshrined in musi-cal history by the long service of Johann Sebastian Bach, and himself one of Germany's

leading concert organists, will tour America

DANIEL GREGORY MASON was hon-

GEORGES BARRÈRE,

the eminent flutist and teacher, received on May

27th the Cross of a Cheva-lier of the Legion of Honor,

which was presented by Comte Charles de Ferry,

consul-general in New York, in the name of the

ored, on the evening of May 10th, when a

from September 28th till November 16th.

to the faculty of this eminent school.

does not care for music?

VIRGINIA COMPOSERS' WORKS filled Grant Still and Douglas Stuart Moore, Amer-

West, participated in the Talhott Festival, held on June 7th, 8th and 9th, at the West-minster Choir School of Princeton, New Sew of "Aida," at the State Opera.

A BUSINESS MEN'S ORCHESTRA of TRA of Chicago, with Ebba Sundstrom con-

ored, on the evening of stay Julia, when a program of his compositions was given at the Casa Italiana (Italian House) of Columbia University, New York, in recognition of the twenty-fifth anniversary of his appointment works by Sibelius occupying places of honor.

ress Exposition.

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

in the professional class.

phony Orchestra.

at the Teatro Comunale.

hand of its conductor, Massimo Freccia.

ERNEST LEE BOLLING, widely known

was finished under Bernard Courlander, pianist to the King of Denmark. He was the

author of several hundred musical composi-

tions, of many published poems, was a friend

of our late Theodore Presser, and a valued contributor to THE ETUDE.

THE TRIENNIAL SMETANA PRIZE of

fifty thousand crowns (ahout ten thousand dollars) has been assigned by the Czecho-

slovakian Government to Dr. Josef Zuk, the

Bowl concerts, which opened on July tenth.

AUSTRIAN COPYRIGHTS of music have

GUSTAV HOLST, celebrated English com-

ost AV Hol.51, celebrated Engish com-poser, died May 25th, in London. Born in Cheltenham, England, Septemher 21, 1874, of distant Swedish origin, he was educated at the Royal College of Music, and early at-tracted notice as a composer, conductor and teacher. Among many exposed the selection

teacher. Among many successful works in many forms, his opera, "The Perfect Fool," probably attracted most attention. He came

of 1923, and was here again in January of 1932, as guest conductor of the Beston Sym-

A BACH-HANDEL FESTIVAL, commem-

heen extended from thirty to fifty years after the death of the composer.





THE ONE HUNDREDTH ANNIVERSARY of the birth of Eben Tourijes, founder of the State Opera of Berin, and who spent is SARY of the birth of Eben Tourijes, founder of the State Opera of Berin, and who spent is shared on June 18, with a concert in Jerdan Hall, conducted by Wallace Goodrich. On the program were the Watching over Jurad, from Mendelssohn's "Elijah," and Nicolais Administration of the State Opera of America and found of the State Opera of America and found of the State Opera of Berin, and who spent is shared on June 18, with a concert in Jerdan Hall, conducted by Wallace Goodrich. On the program were the Watching over Jurad, from Mendelssohn's "Elijah," and Nicolais Administration of the State Opera of Berin, and who spent is the Program of America and found of the State Opera of Berin, and who spent is the Program of America and found of the State Opera of Berin, and who spent is the Program of America and found of the Teacher, Calege of the State Opera of the State Opera of the State Opera of Berin, and who spent is the Program of America and found of the Teacher, Calege of the State Opera of the State Opera of Berin, and who spent is the Program of America and found of the State Opera of America and found of the State Opera of Berin, and who spent is the Program of America and found of the State Opera of Berin, and who spent is the Program of America and found of the State Opera of Berin, and who spent is the Program of America and found of the State Opera of Berin, and who spent is the Program of America and found of the State Opera of Berin, and who spent is the Program of America and found of the State Opera of Berin and State State Operation and State Opera of Berin and State Ope of solo and small ensemble singing in the day school, as was shown by a Male Quartet country retreat.

"ZOO" OPERA becomes popular in The Buckeye State. The Cincinnati Civic Opera Association has been formed to continue opera at the Cincinnati Zoölogical Gardens; and on June 30th and July 1st "Il Trovatore" was presented at the Columbus Zoölogical Gardens, hy the Civic Opera Company of the capital city.

DR. T. TERTIUS NOBLE, organist of St. Thomas' Church of New York, is leading the performance of one of his own works at the Gloucester (England) Festival, on September Gloucester (England) restuval, on september second. Thus, though he has given so much of service, especially to our American church music, he knows the joy of heing still appre-"Hymn of Jesus" at the Ann Arbor Festival

THE BERLIN PHILHARMONIC OR-CHESTRA, with Wilhelm Furtwängler as conductor, opened the grande season of the A BACH-HANDEL FESTIVAL, commem-carling the two hundred and fittieth anni-versary of the birth of these two masters, is chestra were enthusiastically welcomed.

planned for next year, by the Oratorio Society of New York, Albert Stoessel, conductor. MRS. SARAH ROBINSON-DUFF, widely MRS. SARAH RUBINSON-DUFF, witany known voice teacher, died on May 11th, in New York City. After finishing her studies with Mme. Marchesi in Paris and George GIOVANNI MARTINELLI, long a popular Italian tenor of the Metropolitan Opera Company, sang for the first time in Florence Henschel in London, she, in 1893, began her teaching career in Chicago, where her first of his native land, when, in May, he was the Don Alvaro (historic Caruso rôle) in a performance of Verdi's "La Forza del Destino," pupil was Mary Garden at sixteen years of age. other famous pupils of Mrs. Rohinson-Duff have been Olive Fremstad, Frieda Hempel, Jessie Bartlett Davis, Alice Nielson, Nora THE SYMPHONIC ORCHESTRA of Bayes and Mary McCormic.

Budapest visited Rome for a concert on May 7th, at the Augusteo, with the haton in the THE ALEXANDRIA SYMPHONY OR-CHESTRA, with Joseph Huttel conducting, makes "Historical Concerts" a part of each ERNEST LEE BOLLING, widely known virginia musician, composer and teacher, died hitherto unheard, or but little known in on June 26th, at Richmond. A direct descendant of Pocahontas, his musical education

competition organized by the Daily Telegraph of London, for an orchestra work, has been won by Cyril Scott, for his Festival Overture. The second prize of three hundred and seventy-five dollars went Scott to Frank Tapp, for his Overture, "Metropolis"; and the Concert Overture, No. 1 of Arnold

THE FIRST PRIZE of

five hundred dollars, in the

SIR HENRY WOOD was the conductor Cooke won the third prize of two hundred for the first two weeks of the Hollywood and fifty dollars,

(Continued on page 564)

MUSIC AXIOM FOR SEPTEMBER 45

BABBERE

ghem by Mr. Barrier in Freeman and the Hotel Lafayette; at which Dr. Walter Damrosch, who brought this Jamous arise to America, high polyon Yorkestaw, was the principal speaker.

French Government. This the coming season. Hermann Scherchen will presentation was a feature appear as guest conductor.

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composer.

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An Alphabetical Serial Collection of THE WORLD'S BEST KNOWN MUSICIANS

This series will be continued alphabetically until the cetire history of music is adequately covered. Start making a collection saw, Nothing like this has ever histore been suscel. Etudo readers destring additional copies of this page and pages previously published are referred to the directions for souring them in the Publisher's Notes Department.









































































Twenty-Three Cents a Lesson

THE PORTLAND VASE

HEN YOU GO to the British Museum, your guide probably will take you to the Gold Room where stands one of the rarest objects in the world. It is an indescribably exquisite vase of dark blue glass adorned with figures cut in cameo style in an outer layer of opaque white glass. The vast skill of the makers of this ancient Roman relic—found, during the Pontificate of Urban VIII (1623-44), in a marble sarcophagus-is immediately apparent to the amateur museum visitor. The remarkable thing about the vase (now known as

the Portland Vase, because it was once owned by the Portland family), is that, so far as is known, it is the finest specimen of its kind in the world. Its value is so great that, if it were placed upon the market, its price would be fabulous.

This Portland Vase is one of the best illustrations of the law of supply and demand. A carpet tack is very cheap, for instance, because there are millions of the identical thing obtainable.

In the workings of supply and demand there is a great lesson for the teacher of music. The teacher's lessons are really a part of himself. Because of this he is entitled to be paid in proportion to what may be the value of his acquisitions. The lessons are not as valuable as he is, but rather as valuable as the public thinks he is. That is an important point. The public buys the teacher's teaching ability, plus his reputation. The Portland Vase, for instance, in addition to its intrinsic beauty, has gained immense reputation through the millions who have admired it. If a similar work of art were to be discovered today, it would probably take many years before it could acquire a value comparable with that of the Portland Vase.

In the excellent and comprehenin the excellent and comprehen-sive new biography, "Paderewski— The Story of a Modern Immortal," by Charles Phillips (The MacMillan

Company), the great pianist is quoted as saying to the New York Music Teacher's Association: "My pianistic wisdom was available in Warsaw, to private

pupils, at the handsome rate of twenty-three cents an hour." This of course was a price very remote from the real value of his services. In the period of his inspired youth, he must have been a remarkable teacher. Like Liszt and Rubinstein, Paderewski has made a place for himself as one of the very greatest pianists of history. In addition to this, his distinctive personality is so extraordinary, his activity so vast, his mentality so forceful, and his handling of affairs, as Fate has confronted him with them, so noteworthy, that he has become one of the great figures of history. Thus, there is only one Paderewski, and there will be but one Paderewski in history; just as there will be only one Josef Hofmann, one Rachmaninoff, one Gabrilowitsch, one Bauer, one Grainger, one Gieseking, one Iturbi. As the supply becomes more and more limited, the services of an individual become more and more valuable. If a student, who studied with Paderewski at twenty-three cents a lesson, had had the advantage of studying with him later in life, when he had accumulated greater life experience, he would have been fortunate if he had secured his instruction at one hundred times that amount. However, plus Paderewski's great reputation (if

Paderewski were teaching), we would not feel it an exaggera-tion if we were to say that one thousand times the amount would prove a good investment-entirely from the business standpoint.

What! Two hundred and thirty dollars a lesson? Surely no teacher can give that much instruction in an hour? Certainly not. There is, however, a publicity value in studying with a great master, such as Hofmann, Zimbalist, Sembrich, or other artists of renowned careers, which is entirely apart from

the value of the instruction received. This publicity value is of unquestioned business importance to the student, as a professional asset. When Leopold Auer charged sixty dollars a lesson, no worthy student who paid that amount made an illadvised investment. We assume, of course, in this connection, that all students are primarily inspired with the ambition to attain the highest artistic perfection.

There is another great lesson in Mr. Paderewski's humble fee at Warsaw. The teacher who has the good sense to adjust his fees to the times and the conditions under which he is obliged to work, should realize that, with the changes that come to all who labor hard and intelligently, his income in the future may be greatly multiplied. The main thing is not to look down on what you are doing, or the amount you are receiving, but to endeavor to give the same kind of lesson you would expect to give if you were receiving ten times that amount.

Once when we were visiting Louis Lombard in his fabulously magnificent palace at Lugano, the brilliant French-American musician pointed to a stone wall in the garden and said, "That is the most valuable thing we have. It was made by Benito Mussolini, with his own hands, when he was a stone mason.'

When Mussolini was making that wall, he was building with the same thoroughness and vigor that carried him to the heights of the Italian Government. The idea he had at the moment was, undoubtedly, to make the best wall in the world. Never be ashamed of your work, no matter how humble it may be. Dvořák was not, when he played in café

Richard Wagner, when he was a young man in Paris, spent considerable time in the making of arrangements of trite compositions. Even a manuscript copy of one of those works, in Wagner's own handwriting, would today bring a fancy figure at any antiquarian shop. But, while Wagner was working as a hack, he never lost his ideals. Do not be ashamed of any work you may be temporarily obliged to do. Be ashamed only when it is not done up to your very best capabilities. If Wagner had allowed hack work to become his ideal, his man-

uscripts would now be worth no more than wrapping paper. Ideals, and ideals only, combined with energy and practical

knowledge, are the basis of artistic creation. This, then, is the inspiration of the Portland Vase-to strive to make your work so fine and so individual that it cannot help commanding the attention and the enthusiastic approval of as many people as possible. Until you have this ideal continually before you, you have not made the first step toward real progress.

When the little old instrument now in the Metropolitan Museum was made, Benjamin Franklin, who was to take such an interest in the music of his country, was already fourteen years old. One hundred years had passed since New York had been settled by the Dutch West India Company, and it had become a flourishing English colony. In Europe, Bach and Handel were both thirty-five years of age; but the world was to wait twelve years for the coming of Haydn and thirty-six years for the coming of Mozart.

It is unthinkable that anything will ever take its place. It is a string instrument played percussively and capable of an infinite variety of tone gradations. It is the instrument around which practically ninety per cent of modern musical cultural advance has crystallized. The violin, for instance, is an instrument of infinite charm and importance as a solo instrument and as a member or leader of the orchestral groups, great and small. If, however, the piano were removed as a background for violin literature, it is interesting to contemplate what would remain. The piano is obviously the universal instrument, and its advent has affected immensely the entire course of musical

ENIOY YOURSELF

SOME Samuel Butler wrote: "All of the animals, excepting man, know that the principal business of life is to enjoy it."

Whether this quotation comes from the Samuel Butler (1618-1680) who wrote the comical Hudibras, or whether it was the Samuel Butler (1835-1902), author of the magnificent "Way of All Flesh," makes very little difference; the thought is well aimed and

So many, many people could have a "grand" time, and give others a rich measure of beneficent amusement, if they only would rid themselves of the pestiferous idea that life is such a sombre and serious cavalcade that one should be more or less ashamed if one seeks enjoyment, even in the manner in which the Almighty intended that we should seek it.

We have often noted that those who are most successful are those who take the most pleasure in their work. We might safely say that we have never known a successful performer, composer or teacher who did not find more fun in his music than in anything else. Only the musician knows the exquisite satisfaction that comes from soul expression, as the fingers pour forth their interpretation of some precious masterpiece or explore the interesting intricacies of some new work. It is the fun of it that paves the way to musical advancement.

Years ago we came to know the pianist, Reisenaur. He had been a Liszt pupil and in his early years had enjoyed great prestige, largely because of his giant technic and huge repertoire. He had played "everywhere" in the world where a pianistic audience could be found. Later in life he permitted his work to become perfunctory and admitted to us that he had come to detest playing of any kind. The consequence was that instead of finishing his career with undiminished fame, as did his master Liszt, interested to the very end in the best in life, his musical light flickered out and is now all but forgotten. He had lost the art of enjoying himself.

Each man after his own way knows what he likes to do best; and, if it does no injury to others, that thing is his legitimate avenue of pleasure.

CHEMISTRY AND MUSIC

The Etude has frequently called attention to the fact that many of the greatest men in all professions have also had fine musical training.

Among the great Russians who have been famous in music and in other callings, the name of Alexander P. Borodin is outstanding. His 'Prince Igor," upon which he worked twenty years, is one of the greatest of the Russian operas. It was necessary for his friends, Rimsky Korsakoff and Glazunoff, to finish the score after his death.

To Borodin, who was one of the outstanding chemists of his age and the author of a small library of books on chemistry, music represented a vital phrase of his life, wholly different musc represented a vital priase of his life, wholly different from his regular professional calling. He found in music some-thing which restored and refreshed his soul after his exhaustive labors in the laboratory. In 1876 he wrote to a friend, "When I am so ill I must sit at home, and can do nothing important, my head splitting, my eyes filled with tears so that every moment I must take out my handkerchief, then I compose music." At another time he wrote, "I must point out that I am a composer looking for something unknown. I am almost ashamed to confess to my composing activity. Others have the composition of music . . . the goal of their lives. For me, it is only rest, fun which takes time from my serious business as a professor. I am absorbed in my affairs, my science, my academy and my students. Men and women students are dear to me.

Scores of men in these days are finding solace and comfort in music, not to be secured through any other means.

WILL MUSICAL GRAFT END

A NOTICE circulated by Mr. John G. Paine, energetic and conscientious Chairman of the Board of the Music Publishers' Protective Association, makes interesting reading. The musical public is generally familiar with the methods used by certain popular publishers to "plug" songs and "numbers" as they are called. In other words, songs have been forced upon the public because their publishers had enough confidence in them to bribe all kinds of people into singing or playing these compositions in public or over the radio. The publisher with the most money or the most nerve had his wares exposed to public attention the most frequently, regardless of their merit. That is, many of the publishers entered into a kind of "racket" through which other publishers and other musicians were compelled to suffer by neglect. Mr. Paine writes:

"Orchestra leaders, musicians, singers and other performers will no longer receive compensation from music publishers for the performance of their numbers.

"This was the unanimous decision of popular music publisher executives at a special meeting held today. Following the meeting a pledge was signed to the effect that the publishers would no longer furnish special arrangements or 'pay, give, furnish, bestow, directly or indirectly, or in any other manner present to any performer, singer, musician, arranger, or orchestra leader, employed by another, or to their agents or representatives, any sum of money, gift, bonus, refund, cut ins, rebate, royalty, service, favor, or any other thing or act of value in order to induce such person to sing, play or perform, or to have sung, played or performed any works copyrighted or owned by us, directly, or indirectly.'

"To enforce this pledge the publishers appointed Mr. John G. Paine, Chairman of the Board of the Music Publishers' Protective Association, to receive and investigate all complaints and to appoint an ex-judge of the Supreme Court to decide on the guilt of the alleged violator. If the accused is found guilty he must pay \$1,000 for the first offense, and \$2,000 for each additional violation. One third of this fine will go to the person or persons furnishing the information, and the remainder for administration costs,

THE ETUDE

Music Study for Adults

An Illuminating Conference Secured Expressly for THE ETUDE with the Noted Educator

DR. FREDERICK B. ROBINSON

PRESIDENT OF THE COLLEGE OF THE CITY OF NEW YORK (THE LARGEST EDUCATIONAL INSTITUTION IN THE WORLD, WITH A STUDENT BODY OF FORTY THOUSAND MEMBERS)

Regular students, looking forward to



Economic Theory in the Graduate

School of New York University.

Thereafter, he became the recipient of

many distinctions in the fields of edu-cation and economics, for his scholarly

attainments. In 1927 he became Presi-

dent of the College of the City of New

York, where he introduced many edu-

cational measures which have brought

new renown to this institution, with its

vast student body and its unusually

Dr. Robinson is an extraordinary ex-

ample of the theories he has advocated.

There are few men with a well rounded

aspect of life and living comparable

with that of Dr. Robinson. In addition

to his brilliant success in the field of

education, he is known as a highly

gifted speaker in demand for banquets,

civic and cultural gatherings, and

university functions. He has made ad-

dresses on different occasions, in sev-eral of the foreign languages (German,

French, Italian, Spanish, Norwegian)

He has won a reputation as an etcher (this he learned in his spare time one

summer) and as a sculptor. Realizing

the importance of music, he taught him-

self (at the age of forty-four) to play

the violoncello and to play it effectively,

though he makes no pretense of pro-fessional skill. By persistence and in-

tense concentration, in sixty days he

secured a surprising grasp of the in-strument. He is the author of several works, including his well known "Effective Public Speaking."

Music, at City College, is a very

important factor in the curriculum, al-

though there is no course in the prac-

tical instruction of any instrument

There are three symphony orchestras

regularly in the active study of scores

ancient and modern, an excellent band,

and a drum corps. The students get college credit for this ensemble work,

high academic standards.

ever done in connection with a symphony orchestra.

Why Brain Senility? WHILE COMMENTING on the capacity of adults to take up new activities, Dr. Robinson said:

"When two years from the century mark, Titian (1477-1576) painted the Battle of Lepanto.' Michelangelo (1475-1564) at eighty-nine was producing masterpieces that shamed his younger contemporaries. Verdi (1813-1901) wrote a notable 'Te Deum' when he was eighty-five. Tennyson (1809old to do that.'



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LOW RELIEF, IN BRONZE

and nonagenarians in spirit who have never seen more than twenty to thirty summers. We have a continual parade of forlorn men and women who, through their own stupid attitude toward life, have permitted themselves to become mentally aged in their youth. Perhaps the educators themselves are partly responsible for this condition. when he was eighty-five. Tennyson (1809-1892) gave us his immortal 'Crossing the looked upon by thousands in America as a Bar' at eighty-three. At the same age kind of scholastic contraption that was to Cato started to study Greek and Plutarch be merely a preparation for life. In truth, cards started to study of Latin at the same started the study of Latin at the same period of his youth. Yet, we hear almost educational experiences; it is really a gloridaily, from juveniles of forty or fifty or fied school, bringing either tragic melosixty, the stereotyped remark, 'I am too drama of deadening dullness, or a continuously thrilling pageant of delightful days "Not that there are not octogenarians This is the distinctive conception which motivates the modern art of learning.

"In other words, our whole conception of education at The City College is that it has direction, but no beginning or ending. Age does not figure in my picture of education. There are other matters vastly more important than mere years. Until the physical processes of deterioration break down the body and mind, so that study becomes impossible, education never should stop. The unfortunate individual who ceases to continue studying any of the scores of interesting subjects that are always inviting those who have the will and the energy to study, is doomed to a kind of boredom which carries its own penalties. Money, position, family never can make up for the ennui which results from intellectual stagnation; joy in life is best sustained by the unselfish pursuit of new interests.

"HE IMAGINARY barriers which some build because they persuade themselves that they are too old for study, are really amusing. Some few manage to generate sufficient ambition to make a start but become so discouraged after a few steps that they stop. It is natural that progress at the start should be slow. If a man were to carry his arm in a sline for forty years, it naturally would wither, Many people with excellent minds have been carrying them in a sling of indolence for decades. Of course it takes time to bring the brain back into action.

"There seems to be an impression that the child mind is a superior mind and is therefore very much more receptive and plastic than that of the older person. Exhaustive experiments have shown that adult minds, in many instances, will produce, by test, higher averages than those of students in their teens. Thorndike, Dorland and others have proven this with numerous experiments. Therefore, if you have the ambition to take up a new study, do not let the 'Big, Bad Wolf' of age frighten you.



DR. FREDERICK B. ROBINSON

cal locations

and in so doing we rarely stop to think of

gay days and its consequent buoyancy of

ness is the natural and normal psychologi-

cal reaction to the grayness, which in turn is the result of latitudinal and longitudinal

location. We shall not go into the trade

winds, the fogs, the rains, the turn of the

Gulf Stream and other matters of the sort

that cause the grayness; but we will say

that all of these have to do with the char-

acteristic lilt so popular with the Irish com-

posers, from the time of the English Wil-

liam Byrd (early 17th century) up to the

No finer example of this rhythmical

effect can be found than in the old tune,

tunes, a melancholy note which is most

Charle Marine

We could quote innumerable examples of

the St. Georges Channel to England, to note

a slightly sturdier and calmer spirit in

the emotional expression of the people as typified in the music. Why? England is but slightly east and south of Ireland and,

geographically speaking, there should be

very little, if any, difference in rhythmical

manifestation; but the slight southerly ex-

more stable and serene outlook upon life.

of their madrigals, sea shanties (chanteys),

country dances and folk songs. A splendid

emplified in the Londonderry Air.

Is-land and its peo-ple love its well,

Wearing of the Green.

Ireland as situated on a happy-go-lucky folk tune could be given in illustrating this "Emerald Isle" with its gray days and its point than the following which is sung and

THE ETUDE

"THE WIDELY DISCUSSED 'new I leisure' is nothing new to us at The City College; because for years, particularly in our night courses, we have emphasized the possibilities which may come through the profitable employment (let us call it investment) of leisure. Time and again we have demonstrated that age is a negligible factor. For instance, such a case as that of a gentleman with two 'college graduate' daughters, who was graduated with the A.B. degree Cum Laude and with the golden Phi Beta Kappa key, at the age of sixty, is by no means extraordinary. This man received marks of 95% found this so precious that they would not and 100%, when lazy youngsters were per- part with their musical knowledge and

Music for Maturity

what trivial to discuss its possibilities and potentialities in a short conference. Have you ever thought of this phase of music? ment is time. The time element in musical only through the practical study of the performance requires the mind and the body of the performer to present to the realized. This was my observation in listener a vast number of notes and musical learning the violoncello. I had always rhythmic patterns in which each note must wanted to play an instrument. My knowlbe delivered to the listening ear at precisely edge of music was merely a knowledge of the right split second of time and with the notation, acquired in the somewhat limited right touch to preserve the requirements of public school music course of my childartistic performance. It is somewhat like hood. For instance, I knew nothing of the juggler who might be required to keep the bass staff. ten balls in the air at once, often moving

ment is space. Because the musical performer must paint each note in both time and space, in its exact position, as the 'tone canvas' demands, the closest possible concentration is required, probably more so than in any other study.

"The degree of concentration, therefore, demanded by music is such that all other matters are blotted out of the attention for the time being, and the mind is rested and refreshed marvelously. If music did this and nothing else for those who have studied the reward would be adequate for all the time, labor and money invested. Countless business and professional people have ability to play for any price. Because of the temporal (time) element in music, as compared with the spacial (space) element "MUSIC, AS A STUDY for adults, in the graphic and plastic arts, music possesses a singular advantage in our modern sesses a singular advantage in our modern

"With the incentive which comes through the radio, music study is certain to become Music is an art in which the essential ele-more and more widely followed, because

"Once, while at camp in the Adirondacks, at terrific speed, and making with them all the subject of the ability of a man to do kinds of fanciful, artistic patterns, accord- what he aspires to do (within certain liming to taste and the canons of art. If the its), irrespective of age, was actively disrhythm of one ball were to be disturbed cussed by a group of well known persons, the whole would be ruined. If the juggler including some distinguished musicians. fails he can go back and try his trick again. My enthusiastic statement that the adult The musical performer may never do this, may often excel the youth in such an He must be absolutely right the first time. undertaking was challenged. The discus-He can take no second chance, or the mood sion became acute and I suddenly found of his interpretation has been destroyed, that I was placed in a position where, in In sculpture and painting the essential ele- order to demonstrate my theories, I was



DR ROBINSON WITH HIS FAVORITE VIOLONCELLO



DR. ROBINSON AT WORK AS AN ETCHER

'elected' to study the violoncello. I se- rustle of leaves, the roar of the waterfall, cured a violoncello and a method for its and the subtle music of woodland streams. study. My first step was to use my knowl- A new world of sound is revealed to him edge of physics and to indicate on the finger board, by means of pasting pieces of paper to indicate the imaginary frets, the location of the proper divisions that would produce certain tones. Then I learned the fingering carefully and began enthusiastically practicing the exercises. Two months later, in New York, at a gathering of my friends, including musicians, I played a program including the

Elégie								Massenet
Tre Giorni								
Largo			 					Handel
Spring Song			 					Mendelssohn

through it I have had innumerable hours of joy, though I do not pretend to be or have time to become a concert player. Music seems to give to the performer, who is engaged in other business or pro-fessions, a kind of mental vacation which is invaluable. Music is an ideal escape times. from tedium. In our new found 'leisure something must be done to enable people to provide for this additional time, something better than cheap magazines, destructive movies, useless motor trips, and dance halls. Music may at this period of our governmental development prove of tremendous sociological value

Going for 'a Ride' RECENTLY I was asked to conmind has broken and incapacity. upon the importance of hobbies. The value of the hobby is too great for most people to grasp. A hobby is looked upon by most people as a mere pastime-a kind of play: but it seemed fit to correct this in a measure, by the line of argument to come.

Play is more than an emotional release; it is a wellspring of live interest which leads to expanded individuality, knowledge, power of critical observation and judgment and improved creative effort, not only in avocations, but also in the vocation which seems so far removed from this play. Let us consider the case of a person who takes cal handicaps as deformities, color blindup the violin as a source of pleasure. Very ness or bad hearing. These limitations soon his ear becomes sensitive to delicate narrow the possible range of activity. But shades of quality in sound; he distinguishes each can find some field of amateur envariation in pitch and force; and he is delighted by many remarkable patterns of helpful in making the most of such capacirhythm of which he was formerly unaware. ties as are possessed. His attempts to produce desired tones in pleasing succession on the violin make him single bowl of oatmeal; a diamond of many better able to detect the tones of other facets is more brilliant and colorful than

"As he gains technical mastery over hi instrument he appreciates more and more fully the art, not only of Kreisler and Casals, but also of masters of other instruments and of conductors and composers, He becomes an intelligent citizen of the democracy of music. Furthermore just as his playing leads to new knowledge and superior taste, so the sympathetic understanding of the leaders gives him incentive to improve his own performance.

"One who adopts painting as a hobby sees a greater glory in the setting sun, discovers sweeter curves and more elusive tints in a baby's cheek, beholds the velvel browns in the woods of autumn, and "I had procured a fine violoncello, and catches the shadows, blue and purple, in the foliage of summer. Of course he is led to the galleries and receives the intimate messages of Velasquez, Rembrandt and Franz Hals. He reconstructs their lives and learns something of the manners, customs and even the government of their

The Spring of Eternal Youth

THE RIDING of many hobbies is the best form of continuing education throughout life. It is the preservation of play in maturity; it is a process of constant liberation of the mind and spirit. That intelligence is most free which can go in most directions and be aware of what is happening wherever it goes. Such a mind has broken the shackles of ignorance

"Many hobbies bring one into contact with interesting people and create bonds of sympathy which are pleasant to bear. The hobbies make their possessor a better social being, both in the narrow sense which implics attractiveness of personality, and in the broader implication of cooperative participation in the affairs of the community. The man of many hobbies is usually an entertaining table companion and also a good eitizen.

"Of course one may be limited by in-

"A course dinner is to be preferred to a instruments, the full orchestra, and of such things in nature as the calls of birds, the than one,"

NE OF THE most characteristic we discover that a more or less spontaneous strength in the rhythmical display, denoting shine and the consequent longitudinal effect marks of identification in music is rhythmical emotion stirs the heart pulsa- that the geographical location has much of passion and sentiment. Even though rhythm. There are other qualities tions of the inhabitants. The aridness of to do with this phase of the musical exthat enter into the matter of musical ex- the constant sunshine is bound to have its pression. pression, to classify it as having emanated effect upon the people, and this could be from a particular source; but all of these no better exemplified than in the monotony of the castanet and tambourine rhythms so much the same rhythmical accentuation as of the Spanish accompaniment are absent, marks of definition are largely subservient to and dependent upon the manifest pulsacharacteristic of this land of perpetual suntions engendered by the spirit of the inshine. A monophonic musical expression, with not much harmonic coloring but a dishabitants as influenced by their geographitinetly rhythmical accompaniment, seems to land country of forests, mountains and fer-melodic trend, while gay and light-hearted, We talk of the lilt of the Irish tunes;

whistled everywhere in the Iberian Peninfeelings and light-heartedness. The gay- sula & Ash per per de la de

> We now wander north by a trifle east and across the Pyrenées into France. Here is discovered a different spirit in the rhythm and a more pronounced definition of chromaticism in the melodic trend, as compared with the straightforward declamation of the diatonic outline of Spanish music.

It will be noted also that the inner melody receives much more attention and that, while the monophonic still persists to a certain extent, the polyphonic receives a considerable amount of attention. Furthermore, the harmonic scheme is vastly more colorful, subtle and artistic; while the rhythmical settings are far more diversified, refined and intricate. Note the curious three-measure phrase of the following folk song, as illustrative of this latter point,

Ett groet ole Apple ple 1 We find, here and there in the Irish charming and spontaneous. It touches the heart but, withal, the lilt remains as ex-

That France is between the really lighthearted rhythms and the heavy, more ponderous accentuations in music is easily disclosed if we but move east by north across the Rhine into Germany. Here we find folk tunes of a more sentimental nature than elsewhere. The rhythms are more stolid and fixed, in the sense of being set. The melodies of the people are diatonic, this distinguishing feature of the Irish but the trend of the art melodies is a mixmelodic trend; but we next move across ture of the diatonic and the chromatic. It would seem that, up to a certain point, the farther north one travels the more opulent becomes the rhythmic variety in the music.

A good example of this variety is found

in the folk song, Auf dem Berge.

posure and the proximity of the Gulf Stream, while not decreasing the fogs and the rains, yet have a tendency to create a Due north, across the Cattegat, the Skagerack, or Baltic, brings us to the We find this reflected in the tunes of the Scandinavian countries, Norway and the naïveté of the song, The Mountain Boy. people, in the flowing contrapuntal rhythm Sweden; and we find here a naïveté of rhythm along with a melodic contour that is quite diatonic and yet inclined at times illustration of this sturdiness of spirit is to progress in thirds. The following folk found in the famous old folk tune, My Man song, Jeg Lagde Mig Saa Sildig, gives this characteristic impression.

There will be found a note of sadness Next we turn still farther east by south permeating the sentiment of the music, and

What Geography Has to Do with Rhythm

By ARTHUR OLAF ANDERSEN

play of emotion. No better example of a following bit of folk song.

point than the following which is sung and

> Longitudinally, Russia forms the eastern boundary of that large area including Nor way, Sweden, Finland, the Baltic States, Germany, France, Switzerland and other central countries; but latitudinally it is north of some of the Black Sea and Asia

> It would seem that the bitter cold of the long winters, the snow, ice and sweeping winds of the steppes, have had much to do with the song of this people. Russia is noted for its persistent use of the minor mode and for its languorous, dull, fascinating, monotonous rhythms. In its music we find a mixture of many qualities which have seeped over the borders from the neighboring countries. We feel the quaint mixture of the Orient and the Occident: and yet, through it all, there is a deeprooted strain of sadness, persecution, fate and resignation. The folk tunes abound in melodic intervals of fourths and constant

Moderato

Poland, Czechoslovakia and Austria, to the small, mountainous Republic of Switzerland, where we halt to listen to what effect in these attributes. geographical altitude may have upon rhythm. In the folk songs of these "highlivers" is noted a strong tendency towards echo effects in the melody, as though the tones were wafted back to the singers from the distant crags and walls of the surrounding mountains. There is a sense of peace and sturdiness in the simple, straightforward rhythmical lines, and a feeling of of each land has not come without a vasi security from any of the great burdens of amount of historical background; and it life. Placid and sweet, their tunes ring is this tradition that is thus far lacking in forth in wholesome, cheerful strains in- our "Land of the Free and the Home of dicative of freedom and contentment. Note the Brave."

hear Up - on the Al-pine heights:

Spain and Italy lie mainly between 40° and longitude, the rhythms manifested in Once more we turn eastward and cross the folk music of the two countries are the Baltic Sea to Finland, where we find quite different. The monotonous pulsations was displayed in the music of Norway and but a decisive metrical fervor is ever present Sweden, but with less of sadness, as though in the Italian music. Not only is the variety life were easier and pleasanter in this in- in rhythm markedly different, but the be the satisfying medium of musical dis- tile valleys. Note the buoyancy in the is also more sentimental and intimate. The Neapolitan serenade, O Sole Mio, is a splendid example of Italian rhythm and characteristic melody.

الالالموال الموالية

We now embark on a long ocean voyage from Naples to New York. Arriving in the United States, we are somewhat mystified as to where we can best locate the characteristic rhythm of this New World, situated between 30° and 50° longitude. It would seem that all rhythms and melodic tendencies of the European countries should be embodied in this vast area. But we find that the matter of latitude creates a vast difference; and, as America lies between latitudinal points not as yet considered, it would seem that this fact has as much to do with the matter of rhythm as has lon

a variety of climate within its boundaries as does the greater part of Europe, but it is not climate alone which influences the pulsations in the music. The physical geography of a country and its infusion into the lives of the inhabitants play a big part in the matter. As an instance, it is interesting to consider three European countries which lie longitudinally parallel with each other-England, France and This bit of plaintive melody, the convey of the Volug Bounn, cuokes a strong mental these lands we find nothing in common orpicture of weariness, suffering, and cease-tween them as regards spontaneity of less, bopeless toil, so typical of the average with the common suffering the c must devolve upon the physical nature of each land to account for the vast differences

To be sure America can boast as great

Physical geography has a very great deal to do with the comfort or discomfort of peoples, and this is reflected in the expression of their lives, whether this be through the medium of music, painting, sculpture, architecture or literature. Thu all art becomes immediately indentifiable with a certain land. But this expression

The only melodies that are indigenous to America are the Indian chants. These are hardly characteristic of our present civilization and consequently are not expressive of the geographical effects on the present inhabitants. The Negro spirituals and croons are characteristic only of this race and are hardly to be considered as typically American, except as musical byproducts of association and influence.

Some of the Stephen C. Foster songs Due south we cross into Italy, and the and a few of the folk melodies prior to and simplicity of the Swiss rhythms follows but immediately following his period, may be the southern temperament at once becomes considered as the beginnings of a definite and find ourselves in sumny Spain. Here yet there is a feeling of sturdiness and evident. There is the warmth of the sun- musical folk lore; but we feel inclined to

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believe that the melodies of the lumber jacks, plainsmen and cowboys come nearer to being true expressions influenced by geographical surroundings than any others since America was discovered. Take, for instance, the monotonous rhythm of the Poor Lonesome Cowboy and its unimaginative melodic line:

CILLIAN CILLIAN END

In this tune one can sense the Ioneliness of the range rider's life; the day-in, dayout dreariness, the constant longing for home, friends and personal attention. Then, as the sun sinks in all its splendor behind the mountains, his evening chant, When the Curtains of Night are Pinned Back, rings forth on the crisp air in all its sentimental pathos as he longs for his sweet-

grammallice greenin

Other cowboy songs and lumber jack ditties are very similar in rhythmic design and simplicity of tonal progression to the above tunes, all of which, undoubtedly, are the result of geographical conditions.

We cannot but note the fact that geog-

raphy has its direct influences upon the various arts of each country. Not alone is the rhythm of music affected by the nature of the landscape, the temperature and the different local forces of nature; but the rhythms in architecture, painting, and the other arts, also find themselves under the spell of nature's elements. Without this consistency of natural laws, there would be very little variety in the im-pulses of life. All music would be monotonous and uninteresting.

SELF-TEST QUESTIONS ON MR. ANDERSEN'S ARTICLE 1. What characterizes the Spanish folk

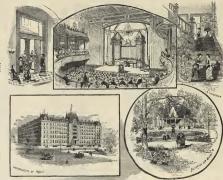
- 2. What is the expressive content of Scan-
- dinavian music? 3. In what way does climate influence
- Russian music 4. Of what effects do the mountain singers
- make use?
 5. Why is America not particularly rich in folk song?

The Game of Musicians By NATHAN SHAPIRO

THE following "Game of Musicians" requires for its enjoyment only a varied knowledge of the lives and works on the more well known composers and musicians. It may be played by two or more persons. One of the players leaves the room while those remaining decide upon a musician whose name will have to be guessed. The one who left the room is now recalled and has to ask various questions which will help him discover the name of the man chosen The questions must all, however, be an-The questions must all nowever, be answerable only by "yes" or by "no." For example, the questions may be as follows: "Is it a man?" "Is he living?" "Was he a German?" "Did he live in the nineteenth century?" "Did he write any symphonies?"

The questioning proceeds thus until the one guessing thinks he knows what name was chosen. Then he announces the name. If, however, because of insufficient information, he guesses incorrectly, he is penalized by not being allowed to guess when it is next his turn

The game continues thus, everybody heing given a chance to guess. There is such a great number of composers, musicians and people in some way connected with music that the game may continue





THE NEW ENGLAND CONSERVATORY OF BOSTON, IN ITS PERIOD AT FRANKLIN SQUARE, FROM 1882 TO 1902

Here is a striking group of pictures of the New England Conservatory of Boston as it appeared in 1882. It is a reprint of a page in Leslie's Illustrated Weekly. This shows the famous institution as it appeared when the late Theodore Presser was a shows the famous institution as it appeared when the late Theodore Presser was a student there. The Conservatory was founded in 1867, having its rooms in the old Music Hall Building. The founder, Dr. Eben Tourjée, was one of the distinctive pioneers in American musical education. He was born in 1834 and died in 1891; and he is said to have introduced the class method of musical instruction in America

As a youth Dr. Tourjée had conducted a music store in Fall River, Massachusetts, but later became an organist at Newport, Rhode Island. In 1859 he visited Europe, to inspect conservatory systems. At the same time he had lessons with August Hanpt in Berlin. On returning to America he was possessed of but one ideal, and that the in Bernin. On returning to America its was possessed to the state and the best of a great Conservatory. When the quarters in Music Hall Building had become too cramped, he acquired the old St. James Hotel on Franklin Square, as shown in the illustration, and converted this into a conservatory building. This served the purposes of the institution until 1902, when the very beautiful new building of the famous music school, with which so many celebrated musical personalities have been associated, was erected on Huntington Avenue.

The old building was, in its day, considered a marvel of elegance in musical education. Note the "Boarding House" dining room, the real elevator, the wonderful Music Hall, and the obvious scandal brewing at the foot of the stair in the cut at the upper right hand corner. Also observe that the ethics of advertising did not, at that time, prevent the Conservatory from using a picture of a beautiful public square in front of the building as an asset.

THE ETUDE is constantly devising new ideas and plans for promoting practical music study, In the October issue we shall announce one of the most useful ideas we ever have evolved in this connection

Making A Fist

By C. M. LITTLEJOHN

OF INESTIMABLE value to the young piano student is the simple clenching of the fist, not only for strengthening the fingers and whole hand but for gaining the proper position of the fingers over the keyboard This position is discovered by observing the fingers as they are slowly released from a tight grip.

The act of opening and closing both hands slowly and strongly, making the grip as tight as possible when the hand is closed and forcing the fingers to their maximum extension when the hand is opened, constitutes one of the finest of daily exercises. Every muscle of the entire hand is brought into play by this stimulation of a pleased pussycat who "makes dough" by alternately closing his paws and re-opening them with claws stretched to their fullest extent. Muscles and tendons are made more flexible and elastic by this process of daily exercise.

Somewhat similar is the "trigger squeeze," invariably practiced by "crack shots" of the army. This is a daily exercise of the marksman with or without the rifle. It includes a slow closing of the trigger finger into the hand being uniformly tightened by degrees. This so-called "trigger squeeze" makes for greater accuracy inasmuch as it prevents jerkiness and throwing of the aim off the center of the target.

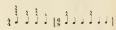
Every marksman, sharpshooter or wearer of the "expert rifleman" badge in the Army is an exponent of the trigger-squeeze and a master of this fundamental principle in army shooting, which has been inculcated as part of every soldier's training and widely adopted outside. It provides training in the control of the "trigger" finger, and in the muscular proficiency of the entire hand.

When the practice of the day is begun, the knotty little fists of the young pupil are held directly over the keyboard, knuckles up and closed fingers beneath. By slowly undoing the grip, the student, when fingers are just about mid-way toward an extended position, will find that a good, arched hand formation has been achieved, one that should be painstakingly retained during practice hours.

Geaching Accents

By GLADYS M. STEIN

WHEN young pupils have difficulty in understanding the differences in accents the teacher should mark the beats of the measures in the following manner:



The note having the most marks over it receives the heaviest accent, and the others are played accordingly.

A few weeks' drill in this kind of work will do much to improve the pupil's rhythm.

* * * * * Fussed Up

"Are you positive," demanded counsel,
"that the prisoner is the man who stole
your violin?"

"Well," answered the witness, "I was until you cross-examined me. Now I'm not sure whether it was a fiddle or a phonograph.'

THE ETUDE

Maurice Ravel

The Man, The Musician, The Critic

Including a personal conference with the master, secured expressly for The Etude, by the eminent French Pianist-Lecturer

MAURICE DUMESNIL

on about many muse octiveen the rose mat taken less than one hour. But this," says Ravel, as he points out, "here, kind of facility. Cardess, prolife writing Scine, the Marne and the Oise. It is when you land in the old streets of Mont-the Ile-de-France, and there—England!".

It is the control of the clarity of its skies, the fort, you might well be several hundred Still, Ravel was born in the, south, in the that some may accuse him of lacking sensitive properties of the clarity of the skies, and the still have the several hundred Still, Ravel was born in the south, in the that some may accuse him of lacking sensitive properties. The still have been supported by the still have been su and rolling hills. A historian once called the narrow sidewalks, the massive door- of the Franco-Spanish border, on the At- in "finds," his colorful and dynamic it "a garden of flowers and stones." This ways, the is perfectly adequate. Tourists love it for picturesque the forests, the parks, the old fortresses and historic churches which form its armorial. But it must be loved also for all that the devotion of artists and writers has added to its prestige. And truly, recollections gardens, the seem to surge with each new mile of the road: Victor Hugo, at Bièvres; Gounod, at Saint-Cloud; Debussy, at Saint-Ger-main; Corot, at the lake of Ville-d'Avray; Zola, at Médan; Flaubert, at Mantes-Mantes-la-Jolie, a name so well deserved, for it is so pretty, built in a nest along the Seine and in olden times a border town of France which William the Conqueror, Duke of Normandy, plundered and burned, finding his death in a fall from his horse as he galloped through the flames and the crumbling houses.

Farther on, at Giverny, we can see, intact, the house of Claude Monet, with its enchanted garden and, across the road, the convey the famous pond where he painted his lilies. In other parts, Renoir, Sisley, Millet, Cézanne and Daubigny found their delight. It was there that they enjoyed, along with a simple life, the happiness of painting at a time when the world was at rest and alive. You their existence could be devoted entirely to their ideals. Then the Ile-de-France imagine that still preserved the original aspects of its unmarred beauty. It was free from in-truding industries, from so many factories and their attendant workingmen's cottages, which have mushroomed so disastrously around Paris for a score of years. Its pastoral life was still unsophisticated. The blossoming trees in which the birds sang freely in the spring, the undulating fields of golden wheat and the songs of the harvesters in summer, the echoes of the hunting horns through the rusty forests in the autumn, and the icy landscapes of winter; all of these were a pure source of inspiration to artist, painter, poet or musician.

Where Primitiveness Prevails

STILL WE MUST NOT be pessimistic.
Many corners remain untouched; and desert, stand a good chance of remaining unspoiled for a long time, because they happen to be remote from main highways and to enjoy the privilege of not counting a railroad station among their official municipal buildings.

Montfort-l'Amaury is one of these rare its population does not reach two thousand inhabitants. Yet it is one of the most delightful places of the Ile-de-France. If you follow, past Versailles, the road to Brittany, you will first pass through Saint-Cyr, famed for its national military school, the West Point of France. After a few miles you will leave the road of Rambouillet on your left, pass the charming village could dream. From the terrace in back, of Pontchartrain, after which the lake near are discovered miles and miles of smiling the development of his career, New Orleans is named, and reach an ave- country following the immediate perspecnue of shady trees branching off to the tive of grey stone, quaint chimneys utterleft and toward a church tower on the hill

HE ILE-DE-FRANCE stretches, near Paris still. In fact, you are only contrast, a large estate stretches its green taste and style. His musical scruples are

elevated Robert the Devil the ruins of the where Simon de Montfort was born in church famed for its stained glasses everything ioins and conspires to impression of which is still preserved and well can hardly you are-in Brittany Still it is true, Montfort-l'Amaury, centuries ago, was part

of the Duchy

pointed roofs,

attics, the

Breton costumes, hats and bonnets The Master of "Belvédère"

MAY BE also that you will meet a man of short stature, seemingly frail I know a few, which, like oases in the and of slender, almost angular figure, yet obviously full of stamina, with rather prominent nose and brilliant eyes dotting two thin cheeks. You will notice the flexibility of his gestures, his somewhat distant but most courteous attitude, the discreet elegance of his clothes: Maurice Ravel. For Ravel, Parisian among Parisians, has made

ing ribbons of blue smoke, turrets and garand among the woods. You will feel quite goyles. On the other side, as a well marked K attains a sort of perfection in good and following the text scrupulously. But.

at the north of Paris, on a length twenty-five miles from the capital, and the lawns and its venerable trees. "I love extreme, and he never allows himself any of about thirty miles between the ride has taken less than one hour. But this," says Ravel, as he points out, "here, kind of facility. Careless, prolific writing

And in turn, works of chamber music. Manet.

at the Paris Charles de

MAURICE RAVEL Rériot (son and stood as an advanced sentinel in the of the illustrious violinist) for the piano, heart of France. If you happen to arrive and Gabriel Fauré for composition. there on a certain day of August, you will never aimed, however, at any pianistic noticeable in this respect is the Jeux d'eau find the little city celebrating the "Fete" of success, being already at that time most (The Fountain), written in 1901 and his Anne de Bretagne, you will see the ducal involved in his creative work. It remember most popular piece. There will be found coats of arms on the decorations of the clearly my first glimpse of him at the a striking resemblance in the way of hanstreets, and the people wearing typical Maison Erard. It was at one of those dling the piano, but, on Ravel's part, a monthly auditions which M. de Bériot gave richness of harmonies, an audacity and a piano house, for the purpose of getting his only. The date of composition should be pupils accustomed to public playing.

each program was the appearance of a to the property.

"Belvédère" is located up a hill and at the curve of the road to Houdan. The site already supremely distinguished and bore occasion. From the very beginning, his meantime. is one of the most admirable of which one the unmistakable, characteristic seal which its graphic notation. It is most perfectly

A Musical Martinet

lantic side, as rhythms, the power of the climaxes which Catalonia he so well knows how to build; all of these does on the show how sensitive he is. Sometimes, Mediterran- however, his reserve has been misunderean. The in-habitants admirers. By insisting too much upon his may be of horror of pedantry, his fear of pompos-French or ity, there has been created a belief that he Spanish na- is at his best in miniatures. Nothing is tionality; but farther from the truth. Ravel has written they are many large works: the two suites of primarily "Daphnis and Chloe," the "Spanish Hour," Basques, or the Bolero, and the Spanish Rhapsody, not Catalans. to mention his string quartet and other

the southern Still it is true that he hates bombast and spirit dwells for this reason carries self-control and rein them. This straint to the highest degree. Anyhow, is why Ravel, what does size itself matter? It seems that most Pari- we live at an age when long, heavy works sian of com- are out of date. Who would deny that, in posers, is at poetry, a sonnet may contain more beauty the same than a long, tiresome epic poem? One time the most Prelude of Chopin, to my mind, means Spanish of more than all of Brückner's boresome symartists, and phonies. It is related that a celebrated evokes the musician once said, jokingly, "Ravel is the idea of a most perfect of Swiss watchmakers." By Spanish mu- which he probably meant that Ravel's music sician after is mounted like a marvelous piece of ma-Goya and chinery, like one of those extraordinary time pieces which are regulated at one Ravel was, tenth of a second. This joke is at the same time remarkable praise, for it expresses Conserva-toire, a stu-details which is his own.

A Noble Lineage

TIKE MOST of the great piano writers, Ravel descends from Liszt, Most in the small recital hall of the celebrated power of description, which belong to him given especial notice: 1901 marks the end As a young aspirant for admission to the of Debussy's première manière, or first Conservatory, I followed those exercises style in piano writing; after which an most assiduously. A special feature of evolution came and can be detected in the "Estampes," dated 1903. Previously, Decomposer presenting several of his piano bussy had created many lovely pieces of works. Ravel was one of them. I can modest proportions and rather easy pianisstill visualize this high stiff collar and tic writing, which have not aged in the Lamartine tie, and the side whiskers which least and have preserved their charm absogave him the aspect of an Austrian diplo- lutely intact. Still the change came with little cities. It is indeed a small town, for his permanent home in Montfort-l'Amaury mat. But most of all, I was impressed by the "Estampes" which opened the period and has become its most prominent citizen. the originality, the distinction, the shim- of Debussy's greater manner. And many There he bought a house shortly after the war, remodeled it, enlarged the garden, and mering colors of the Sites auriculaires, the see here, especially in the first number, war, remodeled it, enlarged the garden, and Menuet antique and the Pavane pour une Pagodes, a trace of the influence exercised built a "Belvédère" which gave its name Infante défunte, which he played on that by Icux d'eau which had appeared in the

One of the characteristics of Ravel's piano music is the clarity and limpidity of has remained absolutely his own through and completely written out. All the magic tones are there in black and white, and in all of their details. An adequate interpretation should therefore be an easy matter, DAVEL is an aristocrat in music. He for one endowed with a capable technic on the other hand, there are a certain subtle insight, and also an effort of imagination,

thoven, Schumann or Liszt, for instance, instrument. In the olden times these rules the expression, the emotion, the passionate were followed very closely; but gradually, or dramatic feelings, are there in their in their search for novelty, composers beor dramatic termings, are difficult in their scatters of the state of raw material. Each as forbidden land. They tried to investiinterpreter can use them through the channel of his own nature, in many ways dic-cffects. The members of our orchestras tated only by individuality. This does know well the avidity of composers who not hold true with Ravel's music, and there come to them in great secret and ask conis only one kind of poetic sensitiveness fidentially for some new way to get sounds which is suitable—the author's own. Therefore it will be well for the performer to metal. They make notes, go home, try to remember, at all times, the features of Ravel's personality, in order not to trespass sult—the horns strangle themselves; the and thereby betray his intentions.

The Critic Speaks

CCORDING TO Alfredo Casella, A Ravel has been termed, at the same time "scholastic" by a certain number of French modernistic composers, and "tarabiscoté (over-concerned with details)" by some never-satisfied people.

"Both definitions contain a good deal of truth," states the Italian composer; "but it is precisely because Ravel has known how to achieve a miraculous equilibrium between same tradition and an ardent thirst for novelty, that he asserts himself as the greatest musician in France since Debussy. In any case, only one thing matters in Art that the creator should reach those mysterious spheres where spirit and matter are blended in one whole, and where it becomes impossible to separate fantasy from technic, so perfect is their blending.

Creative "Periods"

style and the harmonic system of Ravel have undergone several changes. In Hebraic race, which is contrary to the the period from 1901 (Jeux d'eau) to 1910 truth, Born at Ciboure, Basses-Pyrénées, ("Daphnis and Chloe"), he was, like Debussy, Florent Schmitt or Gabriel Dupont, Ciboure is a small town just across the within that certain characteristic harmonic Bach and Handel, Mozart and Haydn, Ciboure and laid siege on St. Jean de Luz, Chopin and Schumann, for instance, in describable, immaterial. Still, it exists and why a strong Saracen element has remained exercises a sort of general influence on the in the population. most personal musicians. It is as an emanation from the air, from the myriads of atoms that roam around us and encircle all forms of art. This has been the cause of a certain bringing together of Ravel's and Debussy's names by some people who revel in disclosing plagiarism. It is quite unjustified. Debussy and Ravel may be termed neighbors, harmonically; but they are different. Generally speaking, Debussy is more in the major mode, while Rayel is in the minor. Debussy loved the wholetone scale, at least in the middle period of his life; while Ravel never used it, even if sometimes he came quite near-by

Ravel's renewal of style came with the "Trio for Piano and Strings," written in 1913, a renewal which confirmed itself in "Tombeau de Couperin" (1916-17) and in his subsequent works up to the present time. In this new style he does not repudiate the past; but he looks for more and more simplicity and in consequence his harmonies are less loaded, while in the "Concerto for Piano and Orchestra," he admits that he thought of Mozart and Saint-Saëns, whose perfection of form he considers supreme.

Without a doubt, Ravel is one of the greatest orchestrators in the annals of music. He is a wizard, a magician. Those who have heard his orchestral version of Moussorgsky's "Pictures from an Exposition" will understand just what I mean, and will agree that when the art is carried to such a point, it must be placed on the same level with that of the creator himself!

THE TREATISES of orchestration. insignt, and also are the wind with the surpass, and by very much, the possibilities of the average executant. This needs a little explanation. In Beethe good notes and the bad notes of each use the advice; and later we hear the reclarinets sing through their noses, with a fearful twang; the bassoon growls as if it had caught cold and had become hoarse; and the strings hiss like snakes in a tropical jungle! But Ravel is so subtle, so tasteful and so discreet, that he conquered only the parts of this forbidden land which he knew would prove valuable. He was able to exploit the new resources with great cleverness; whereas his imitators wandered blindly and ignorantly, got caught in the swamps, and finally bungled everything! The same had happened with Debussy's imitators as regards coloring: what the master had handled in delicate, soft hues,

Spain holds an important place in the production of Ravel. He does not, however, call on its folklore; and the themes of the Spanish Rhapsody and the Bolero were invented by him. His use of folklore has been altogether very slight. In the list of his works we find, as derived from it, only a few Greek songs and harmonized Hebrew melodies. May I say, in passing, IKE THE OTHER great masters, the that the latter have contributed to spread some belief that Ravel belongs to the Ravel descends from Saracen ancestry. river from St. Jean de Luz. When the climat which prevailed at the beginning of Moors occupied Spain and attempted to The same had happened to conquer the south of France, they took unsuccessfully. Many of them settled in

was treated by them with a heavy tar

several music magazines. In February, 1912, he gave his first contribution to the "S. M. I.," a monthly bulletin of the cerpt particularly noteworthy.

barrassed to talk about it: it is sufficiently charm of Brahms' inspiration was, by old to let the composer give it up to the critic. From so far, I do not see its merits any almost disorderly developments which are more: but, alas! I can see its defects very the direct consequence of the Beethovenian well: the influence of Chabrier, which is themes, or which, rather, spring up from too obvious, and the rather poor form. In his very inspiration. Brahms acquired, my belief, the remarkable interpretation through study, the métier which his ancontributed much toward the success of this cestor, Schubert, naturally lacked. He timorous, incomplete work."

This frankness and sincerity of the composer in his self-criticism certainly allowed him to speak in the same open way about others. It is most interesting, from the historic standpoint, to reproduce here several parts taken from other articles which appeared during the same year. Time has passed since then, and the reputation at- French public does not like Brahms and tained by the writer makes them appear in the light of capital documents.

Will in Creatine Art THE FIRST one discusses Brahms and I César Franck:

"This 'long patience' or will-power in which Buffon rather unluckily thought he had discovered the very essence of genius, is only in reality a helpful adjuvant. The principle of genius, that is, of artistic invention, can be constituted only by the instinct, or sensitiveness. What the naturalist perhaps meant only jokingly has caused a misunderstanding which is more harmful and relatively modern-the idea that will-power can rule the artistic instinct. Will-nower must come only as the artistic servant of this instinct. It must be a robust, clear-minded maiden who will obey her master's orders intelligently, will carry out his instructions faithfully, help him pursue his road without ever trying to lead him astray, bring the magnificent clothes which will adorn him, but never select among her own wardrobe any unusual clothes, as sumptuous and tempting as some of the garments may be

"In some cases however, the master will be so weak that the servant must support him, or even take the lead. The product of such abnormal association is rather pitiful, musically at least. Still, it may satisfy certain listeners, whose nature happens not to be over-sensitive. What one feels tempted to appreciate particularly in these sulky works is the métier (the technic, the writing experience). But in Art the métier, in the absolute sense of the word, cannot exist. In the harmonious proportions of a work, in the elegance of its architecture, the part of inspiration is almost unlimited. The Litterateur Developments created by will-power will only prove sterile. This appears very clearly in many works by Brahms. One notices it in the "Symphony in D major." The ideas are of intimate, sweet musicality. Although their melodic outline and their Societé de Musique Indépendante. The rhythm are very personal, they can be date of its issue makes the following ex- linked up directly with Schubert and Schuppt particularly noteworthy.

"By an ironic coincidence, the first work to become hard and difficult as soon as about which I am called to report happens they have been presented. It seems that to be my own Pavane pour une Infante the composer was obsessed, all the time,



RAVEL'S RESIDENCE AT MONTFORT-L'AMAURY

défunte. I do not feel in the least em- by the desire to equal Beethoven. But the nature, incompatible with those large, fiery did not discover it within himself.'

A French Conceit

OPINIONS MAY DIFFER as to the preceding appreciation of the German master's esthetics. It reflects, however, the attitude taken by many in France as concerns Brahms. It is said, often, that the does not understand him. Thus presented. the statement is wrong. Everybody under stands Brahms. How could it be otherwise. since his music is so perfectly clear and uncomplicated? But the French people much prefer a certain part of Brahms' works, namely, the songs and piano pieces, to the greater symphonic or chamber music works, which appear to them in the light of great big "machines" diluted for the mere sake of development, and of proportions not in keeping with the simple charm of the original ideas

Now as to César Franck. Buffon con

"Must we attribute to similar causes the disillusion which comes to us after each new audition of César Franck's "Symphony"? Probably; and this though the two symphonies (Brahms' in D major and Franck's in D minor) are quite different in both thematic value and working-out, Nevertheless, their defects come from the same source-disproportion between the ideas and the development. In Brahms we find a clear and simple inspiration, in turn playful and melancholy; and along with this are developments which are scholarly, grandiloquent, entangled and heavy. In Franck, we have a melody of serene, uplifted character, daring harmonies of singular richness; but a poverty of form which is appalling. The construction of the German master is clever, but one feels too much its artificiality. In Franck, there is hardly more than an attempt at construction; groups of measures, or entire pages, are repeated, transposed literally. He abuses, awkwardly, the old-fashioned scholarly for mulas. But there is one point where the superiority of Brahms manifests itself: his orchestral technic is most brilliant, Franck, on the contrary, commits quantities of instrumental blunders. Here, the basses crawl clumsily, making the rest of the strings still more heavy and dull. There, loud trumpets double the part of the violins. At the time when the inspiration soars to greatest heights, one is disconcerted by sounds of carnival."

(Continued in Next Etude)

Passing Notes By FLORENCE LEONARD

A double bass basso: Lablache, the famous basso, a man of enormous size, played the double bass in the theater in a small Italian town. Here he had the chance of his life when the principal bass singer was indisposed. His success in the singing part was instantaneous. His voice was so reminiscent of his instrument that, when Weber heard him sing soon after his début, he exclaimed, "By heavens, he is a double bass still!"

Patti's earnings in opera were said to, be the largest of any singer, and her active career was the longest. In certain South American engagements she had a contract for sixty nights at six thousand dollars a performance. Caruso was paid ten thousand dollars a night for a limited number of performances

Frieda Hempel had planned a career as pianist and had appeared in concert at the age of sixteen before she was told that her voice would make her famous



THE FAMOUS PORTRAIT OF LUDWIG VAN BEETHOVEN, BY H. WULFF

Beethoven the Humorist By JEROME BENGIS

TO PICTURE Beethoven as a stern, or the unsatisfied yearnings of his love- with a somewhat pompous air, says, thoughts really are may well be imagined over-serious personage would be life. quite as incorrect as to fancy Haydn as a musical Chatterton or Schubert as a profound enigma. He had his serious mo-

whilst the middle section of the Scherzo of friend. As they move on, people stop now the "Fifth" sounds like an impish dance of and then and bow to them.

ments, it is true; and, when he wrote his Baden. This does not refer to the occaments, it is true; and, when he wrote his Baden. This does not refer to the occa-side-glance and replies, "But perhaps they overcome by this compliment, leaves the Helligenstant Will, his words were not the sion when Beethoven refused to bow to the are bowing to me as well, Your Excel-house thinking himself a titan; while revelation of a mere serious mood, but of a aristocrats (an event which was, there is despair bordering on tragedy. Neverther reason to believe, only another one of Betless, in spite of this man's pathetic exist- tina Brentano's romantic inventions, or a the title, "Your Excellency." Whether or ence, he never quite forgot his sense of gross exaggeration at the least). But let not this was ironic must be imagined. But year, Beethoven's humor had rippled to the believe and the special section of the section of t hardly less humorous than the man who composed the rollicking finale of the "First." with his short, stocky body bent forward. Beethoven's humor, however, is never of and speaking loudly and gesticulating conthe exquisite sort; for the artist is never spicuously, thereby attracting the attention unlike the man. The Allegretto of the of some of the more curious passers-by; "Eighth Symphony" and the Russian-like while Goethe, with an imposing and digniboisterousness of the finale of the "Seventh" fied bearing, walks more sedately, and finds surely were not meant to lull one to sleep; it somewhat difficult to keep up with his

continually.

It is to be noted that Beethoven used less gave a little chuckle as well.

Sharp or Tender

groones. But all might of more and then and bow to them.

groones, But let us turn from the man's music to his personality, and we shall understand that side of his nature which derstand that side of his nature which hencer really aged, in spite of his deafness is the case. He turns to Beethoven and, studies the manuscript. What the master's creately ironic, and the second so poignant and the nand bow to them.

"renner has orought tor Beethovens understand that side of his nature which have been admits signs of research that the same and the same has been and the sa

"These people show me too much respect. by anyone of even slight psychological in-I do not approve of their bowing to me so sight; for soon we find him turning to the eager musician to say, "I am not worthy At which Beethoven gives him a little that you should come to me." The other, Beethoven can do nothing other than smile

to himself.

But somewhat previously, in the same (which he takes the trouble to observe only on rare occasions), jumps up to put on his coat. Upon which, however, to his great WE WILL GO ON a few years.

Beethoven's humor is revealed again noticed a hole in his coat sleeve. Beethoven by a little incident that has a dash of Shaw hesitates. He does not know whether to iam incrop in it. It is 1816, and an obscure musician by the name of Anselm Hutters is an instant decision; and, with a coarse brenner has brought for Beethoven's in- but forced laugh, he puts on the coat, with

This he proves in his performance of the

interpretation which exploits neither senti-

tionally spontaneous than the Brahms men-

Bach's "Italian Concerto" has been antly

termed "a perfect model of a well-worked-

out concerto for one instrument." It is a

bravura piece, free however from unessen-

tial ornature; hence a truly inspired work

in its chosen genre. Being a composition

all too seldom heard in concert, Harry

Cumpson's conscientious performance of it (Columbia discs 68192-3) is most welcome.

In the recording, the concerto takes only

three sides of the two discs, the fourth

side being given over to Bach's "Fantasia

in C Minor." This latter composition, so

reminiscent of Scarlatti, was composed at

about the same time as the "Italian Con-

which is worlds removed from the com-

poser's later creations. It is a romantic

composition, belonging to the post-Wag-

nerian era, with no so-called modernistic

effects or idiosyncrasies, and whose struc-

tural solidity and homogeneity of style com-

mend it to our respect; but whose program

(it is founded upon a sentimental poem by

Dehmel) leaves us indifferent and unmoved

To us it always has seemed unnecessarily

protracted; a fault which Eugene Ormandy,

in his recorded performance (Victor set

M207), seems unable to modify, even

though he gives the work a meticulous

reading. The recording, like all of those

of the Minneapolis Symphony Orchestra

released to date, is execulent.

The forerunner of Rayel's Balera is to be

encountered in his "Rhapsodie Espagnole."

Here we have several Spanish scenes, ex-

quisitely and effectively set forth by a large

orchestra with much precussion, and so

forth. The suite contains four sections:

Prelude-Tonight, Malaguena, Habenero,

and The Fair. In his recording of this

suite, Stokowski stresses the brilliance of

its instrumentation and color rather than

its elusiveness of charm. As a recording

of a modern symphony orchestra, this

(Victor discs 8282-3) is one of the finest

are so charming one wishes that Knapperts-

busch had had a better orchestra in

Mozart's "Six German Dances," K509,

we have ever heard.

Schönberg's "Verklärte Nacht" is a work

gratifying or more spiritually elevating.

be as subtle as Voltaire himself, at other fail him, and Beethoven is as quaint as times he can be as artless as a child. If we ever. are a little afraid of the man who so cleverly fools Hüttenbrenner, we must love with all our heart the one who so touchingly reveals himself to Del Rio.

Youthful Wit

"URNING BACK to his earlier years, maker, Zmeskall, with absurd dignity, self by his own will), he never quite ceases Beethoven, who never quite forgot that arguing with his servants. Moreover, his he once gave the Archduke Rudolph, for his discomfort. His long-cherished dreams having kept him waiting, and who always of the joy and peace of matrimony are not continued to boast of that daring bit of realized; and his shattered illusions haunt impudence toward royalty, now aims his him in his melancholy bachelorhood. sarcastic wit at this Zmeskall, who is always humbling himself before him. "Good istence, his sense of humor still shows itmorning. Your Zmeskallian Zmcskallity! self, revealing the fact that the man's essen-Has Your Zmeskallian Highness slept well tial spiritual vigor has not left him. in the Zmeskallian bedchamber?" And are amused by the Beethoven of the last Beethoven is highly amused by the sour period, who writes to a publisher somewhat faces of his friend, who blames his blue as follows: blood for this satirical shower.

Later we find Beethoven saying of Ros-sini (as only he could): "Rossini would in half? Very well—then I cut my quart-have been a great composer if his teacher that the country of the c teriora." Obviously this quaintly humor, stead of four.' ous remark was called forth by his recollections of his own stern father pulling him out of bed in the early hours of the morning and dragging his Mozart-to-be to the village church organ.

Love Me, Love My Dog

IN THE YEAR of 1810 he is writing to mirror (and he himself probably chuckles me beef stew?" over the request); while, in the same year is discovered his obvious reasons for such for beef stew."
a demand—his brand-new love, Therese "Don't tell Malfatti, who has a little dog, Gigons, of when I know I asked for lamb!" whom Beethoven is especially fond. In his With which Beethoven rises and dashes letters of this period the creator of the the whole platter over the waiter's head. with him and accompanied him home; and he roars to his heart's content as the waiter he even boasts of the fact!

his leisure by strolling with Gigons, we to the ways of Fate. His tortures seem say that after this once he forever cursed one to tap him for water. The incision is

again but to continue his five-mile daily For, in his own quaint way, he cajoles, French composer. strolls instead. On these occasions, if "This reminds me of Moses tapping the he should walk rapidly by, we may be rock for water!"
certain that he would have his little note
It was Beethoven's last jest; and the book, in which to jot down ideas as they gods of Olympus must have smiled. The come to him. And if he should be ques-tioned as to the everlasting necessity of this notebook, he would reply, in the words of fields.

Kreisler and the Prodigy

FRITZ KREISLER declared, when he was cally but egotistically and physically by last in Los Angeles for a concert, that peo-unreasonable adoration and expectations, ple destroy an artist with their "unreason-We wonder where they have disappeared! able adoration" and expectations. And Reaching at last their early twenties, parents destroy the incipient artist in their physique gone, vitality drained, they are talented child in the same way.

ourselves, more advanced, possibly more great good sense in treating me as a man, talented. Already some were making pub-subject to the same laws of health, of lic appearances, being hurt not only musi-right and progress as any other man."

and pitiful, endear Beethoven to us all the Joan of Arc, "I cannot come without my more; and we see that, if at times he can banner!" Even in this his humor does not

The Burdens of Years

AS THE MASTER grows older, how-ever, his troubles steadily multiply. His domestic affairs are always a source of great distress to him. Added to the burdens imposed by the care of his nephew I we find Beethoven addressing his quill- (burdens in some degree taken upon himexcellent rapping" of the knuckles which lack of financial resources further adds to

by its performances of Beethoven's "String recording is given a judicious execution, an Quartets, Op. 18, No. 1, and Op. 95" (Vic-Yet, in spite of his painful, lonely extor set M206 and discs 8252-3). Particu- ment nor technic. As one follows this tur set along and unces account of the first along with the score, it is realized how adding of the "First Quartet," that most scrupulous Bachaus' playing is. Here "moving song of sorrow" which is said or again, we have a work written in a comhave been inspired by the Tomb Scene in poser's twenties; a work perhaps more emo-"Romeo and Juliet." Each work is given "You promised me so-much sensitive, convincing and musicianly per- tioned above, but hardly more emotionally and so-much for my quartet. You say you

The Evening Afterglow

I tinguished, and his pride is as great as ever. Occasionally he still must burst out with fits of temper, as is found when he is one day in a Vienna restaurant. "I asked for lamb stew!" thunders the before-mentioned Zmeskall for a Beethoven at a waiter. "Why did you bring

"Oh, no," insists the waiter; "you asked

"Don't tell me I asked for beef stew,

wipes the porridge from his head. But, when Beethoven is not occupying On his deathbed Beethoven is resigned may venture to suppose that he is horse- endless. One doctor tells him he must

By Carleton A. Scheinert

unable to continue the pace. "Children should grow simply in music and not be forced into it for business reaits health protected. School, lessons at sons," remarked the artist, as he decried home, hours with music, all sedentary, the large number of "prodigies" springing Fear of injury to hands or fingers halts up everywhere since the commercial suc- athletics. Close application brings glasses. cess of a few has lured fathers and mothers Too much, too fast progress! The talented to push their children on the concert stage. child should be treated as any normal child. The average child prodigy does not, can"For myself," says Kreisler, "I have not, last. If we look back to music student been protected by the broad intelligence of days we remember children younger than a wonderful wife, with ideals of life and

RECORDS AND RADIO By PETER HUGH REED

HE Busch Quartet, a new group which plays with gratifying tonal Brahms' "First Concerto," and again in his quality, fine assurance and coordina- performance of the Grieg "Concerto" (Viction, is excellently represented on records tor set M204). The latter in this new The recording is clear and

The London String Quartet has never been better represented than in its recording of Beethoven's "String Quartet in A minor, Op. 132" (Columbia set 193). Here is a notable performance of one of Beethoven's greatest works, in which the spiritual aura the eloquence and the intellectual contimulty are set forth with comprehension and care. Few things are more moving, more spiritually uplifting, than the third ment of this quartet, with its deeply felt and devotionally expressed opening sec-tion in the Lydian Mode, and which in the final augmented variation and coda reaches expressive heights quite indescribable. Such music as this, played as here, is most welcome on records, since they permit close study and greater intimacy.

Alfred Cortot's expression of the poetic Eroica" says that this Gigons has supped This he regards as very humorous, so that qualities of piano music, his singing tone and his sound technic, make his recordings ly thoroughly enjoyable but also great boons to the piano student. In his recordings of Chopin's great Fantasia in minor (Victor discs 8250-1) the four lindy Veniture to suppose time it is more whose the back riding it Incidentally, the man who is no attuo fin back riding it Incidentally, the man who is no attuo fin back riding it Incidentally, the man who is no attuo fin back riding it Incidentally, the man who is no attuo fin back riding it Incidentally, the man who is no attuo fin back riding it Incidentally, the man who is no attuo fin back riding it Incidentally, the man who is no attuo fin back riding it Incidentally, the man who is no attuo fin back riding it Incidentally, the man who is no attuo fin back riding it Incidentally, the man who is no attuo fin back riding it Incidentally, the man who is no attuo fin back riding it Incidentally, and the man who is no attuo fin back riding it Incidentally, the man who is no attuo fin back riding it Incidentally, the course who is not attuo fine the man who is no attuo fin back riding it Incidentally, the course who is not attuo fine the man who is not attuo. The man who is not attuo fine the man who is not attuo fine the man who is not attuo. The man who is not attuo fine the man who is not attuo. The man who is not attuo fine the man who is not attuo fine the man who is not attuo. The man who is not attuo fine the man who is not attuo. The man who is not attuo fine the man who is not attuo. The man who is not attuo fine the man who is not attuo. The man who is not attuo fine the man who is not attuo fine the man who is not attuo. The man who is not attuo fine the man who is not one time (and it is almost unnecessary to pleurisy, and another butcher comes, this and comprehending mind at work recreating, in an auspicious manner, the fanciful ashions).

made, and the water begins to flow. But moods of the great Polish composer and So Beethoven decides not to ride horses to! Beethoven the humorist appears anew! also the fastidious artistry of the eminent. also the fastidious artistry of the eminent

> When Brahms' "Piano Concerto in D minor" was first performed, critics labelled it a "symphony with pianoforte obbligato." Although this statement is an exaggeration of the fact, nevertheless it must be admitted that this most vital work has decided symphonic characteristics, which Bachaus, in his splendid performance (Victor set M209). unquestionably feels; since he does not permit the piano part to emerge from the orchestral continuity. After hearing this concerto, so honestly and so apprehendingly performed, can one help but exclaim -"here is the work of a great creative mind?" And to think that Brahms was only in his twenties when he wrote it! It has been said that Bachaus "steadily his recording of them (Columbia discretises to find his part greater than the 17034D); still, one may be glad that we

> > * * * * * ORIGINALITY AMONG COMPOSERS

whole" in performing a piano concerto. have this record.

"It may be contended that a man cannot be regarded as a genius unless he is original, and that originality seems to involve the making of some new contribution to the development or evolution of the art. But originality does not consist merely in effecting some change in artistic forms and technique: very often a great compass uses to a large extent the structures and idioms of his predecessors, and yet is intensely individual. Handel in one age and Sibelius in another, are cases in point. Both, in some degree, it is true, altered the forms which they inherited from the past: but the Some agree, it is true, aftered the forms within they intertal from the past, on-most essential element in their originality is a more profound one than that, and con-sists in the unique qualities of mind which distinguishes the music of each of these This in the margin quantities of mine which usering the man, of the manifers from that of all others, in spile of the fact that they speek in the language of their predecessors and are not revolutionaries."—The Christmann.

Music Recreation and the Radio

Address by

Hon, John Dickinson

ASSISTANT SECRETARY OF COMMERCE, WASHINGTON, D. C. At a Conference of the National Committee on Education by Radio, May 7, 1934

■ ORE THAN two thousand years ago Aristotle, the first scientific a state cannot be governed by the public opinion of its people if its citizens are too numerous to be reached by the voice of the same speaker. Because of the truth of that observation, popular government was condemned for hundreds of years to the narrow boundaries of towns and small cities. It was the invention of printing, with the resulting possibility of rapid communication of the written word over wide areas, that in the long run made possible popular government as we know it, on a nation-wide scale. For popular government means essentially government by discus-sion, persuasion, and the conviction that results from discussion and persuasion, and it cannot function unless there is available a rapid medium of communication through which such discussion can go on.

Such a medium on an effective scale first began to be supplied by the development of the newspaper press in the Nine-teenth Century. It was this which made popular government in the modern sense The coming of the radio has completed the process and, by an undreamed of miracle of science, has restored popu-lar government in Aristotle's sense to a modern nation of continental expanse. When the people throughout the length and breadth of this vast country sit at their firesides and listen to those inspiring mes-sages in which the President of the United States has from time to time during the past year explained the development of his program to the people, we at last find realized the conditions of a true democracy, for all the people of the country are actually within sound of the voice of their leader and in a position to consider and reflect upon the program which he brings before

One Flock-One Shepherd

to the voice of the President should bring home to us in concrete form the meaning and importance of radio today. It is the voice of the nation. No farm is so remote, no mine or ranch so distant, no home so poor, but what, overcoming all obstacles of rivers and mountains and lakes and seas, this mighty voice can penetrate to those fastnesses and bring its message, the same message that at the same time is being brought to all the rest of the country, to the factories and the cities and the ships on the sea. But what message? That is always the question. What message is so important that in this way it shall be communicated by the power of modern science to all our people? The cleansing quali-ties of a furniture polish? The virtues of a liver pill? Granted; but even so, what other national messages shall our people hear from the air?

There is no doubt in my own mind that inis a form of sound transmission, and the building individual character and social music is not desired by radio audiences,



HON. JOHN DICKINSON

but this does not mean of course that it is on the nature and quality of the music, as is and attitudes. true of other forms of recreation as well.

The Power of Music

THERE IS NO recreation or sport of arousing and exercising valuable traits evitably by far the larger part of the ra- which seek an escape or release from the heard good music will almost certainly not dio programs offered to our people will be and must always be recreational in char- I submit, short-sighted, in that it fails as they will not appreciate anything else acter, using the word recreational in its to see that from escape and release through which is new and strange and which, by broadest sense, as opposed to the immediatr can come and do come new strength its novelty and strangeness, arouses at first ately utilitarian; and this is altogether as and new inspiration to face realities. Every a certain antagonism. Too much weight it should be. They will be recreational sport, like every art, develops and trains should not therefore be given to expressions in the sense that they will consist domi- attitudes and powers which can be im- of opinion through straw votes or otherwise, nantly of musical offerings, because radio mensely useful in the highest sense of which might seem to indicate that good

THE DRAMATIC SPECTACLE of form in which sound is and always will be the whole nation listening in unison most agreeable and desirable to the human It is an old trite saying, which in this day ear, is music. Music is recreational in that of machine civilization we are too prone it has no immediate utilitarian purpose and to forget, that the men who write the operates to allure men's attention from the songs of the people exert a greater infludull monotonous grind of routine labor to ence than those who write their laws. the refreshment and stimulation which come Therefore, the character and quality of the from touching off the springs of unused music which through the radio enters as emotions and unexerted powers of imagi- never before into the texture of our national nation. It is recreational in the sense that life, is of the very highest importance for it gives pleasure, as no mere transmission our future. It does much to set the pace of intelligence or information can ever do; and tempo of our life, to describe the limits of our emotions and interests and only an idle pastime. Everything depends to qualify the character of our responses

> There can be no doubt as to the improvement which has been noticeable during the nast several years in the musical programs offered over the radio. There is room for which does not hold out possibilities further improvement. In this connection one fact should be emphasized, which is of personality and character, if properly often overlooked. Appreciation of good pursued. In certain quarters today there music, as of other forms of art, is largely is a tendency to belittle those forms of art a matter of habit. People who have never

Whether it is desired or not can be discovered only after the audience has grown accustomed to it. The degree of popular interest which has in fact been expressed in the better musical programs is greater than might have been expected in a country like our own, with practically no musical tradition behind it, and offers excellent promise for the future.

Powers and Limitations

THIS CONFERENCE today is de-I voted primarily to the subject of radio and education. I have spoken to this extent of music, not merely because of the dominant part which I believe it must always play in radio programs, but also because I believe it constitutes one of the most important channels through which radio can contribute to national education, Every vehicle of communication, like every art, has its own special fitness to certain ends rather than others; and Lessing taught us long ago, in his Laöcoön, that we must not expect one art to do the work for which others are better adapted.

We should always bear this in mind in considering the part which radio can play in education. Inevitably, I believe it is better adapted to those types of educational effort in which the emotional and dramatic have a part, than to those which consist in the mere transmission of intelligence. This does not mean of course that its usefulness is limited to education through music. Far from it. It does mean, how-ever, that there are fields in which it can-not compete in effectiveness with the printed page or the visible diagram. I beieve that in these fields radio can however be put to very effective use in stimulating and arousing interest, and in calling public attention to the interesting character of many fields of study which are apt to be otherwise overlooked. Granting that the radio cannot compete with the textbook or the classroom in doing what the textbook and the classroom are better fitted to do radio can, by means of proper programs, awaken an awareness to the fascinating problems of science and history and literature and philosophy, which may lead to greater appreciation and understanding of what the textbook and the classroom have

Everything depends, as I have said, on whether or not the special possibilities of this special medium of communication are properly taken advantage of. Interesting progress has been made in this direction For example, the technique, which has been developed of having some subject in the field of economics or law or government treated over the radio in the form of a conversation or dialogue, represents a great advance over the classroom method of a lecture or address. The play of the dialogue, the suspense involved in the question and answer method, contribute that element of the dramatic on which radio depends so greatly for its effectiveness.

Educational Increase

IN THE PAST six years there has been an increase in the amount of educationa material put upon the air. Especially note worthy have been the programs on government, sponsored by the American Political Science Association, on law, sponsored by

(Continued on page 545)

What Makes a Good Touch

By SUMNER SALTER

but an awfully hard touch."

Probably the worst thing that can be

said of a pianist is that he "pounds." what the explanation of this regrettable

modern grand pianos, is, however, only a sired point. principle of the fulcrum lever, by which force applied at one end of a stick is transferred to a hammer at the other end, and, by means of the vibrating string which is

struck, produces a musical tone. The player of the Hungarian dulcimer has an advantage, from a mechanical standpoint, over the pianist, in that the wooden lever and fulcrum are entirely supplanted by the arm and wrist of the player, and the hammer is directly subject to the muscular and nervous energy of the player. The character of the tone of the instrument is of the comparison is that the pianist has to treat the indispensable key-lever of the piano as a part of his own playing apparatus a direct contact with the hammer in its striking upon the string. Or, to reverse the statement and thus obtain a more truthful and everything that lies between it and the contact of the hammer with the string, a playing apparatus. In other words, the thought should be not of striking keys but of controlling hammers; and the mind must be directed through the key-levers and intervening mechanism to the source of musical tone, that is, the point of contact of the hammer with the string.

Obviously the accomplishment of this aim and the realization of the physical conditions necessary to bring it about are not simple matters. A novice at the keyboard, if undirected, instinctively proceeds to hit the keys and overcome the resistance with more or less rigidity of the hand and arm. In a very short time he will have established stiff conditions at the wrist and up into the arm, the getting rid of which will later on give him much trouble.

Like a Tennis Player

E IS LIKE the average beginner in HE IS LIKE the average beginner in tennis. Nothing is easier than to take a racquet and hit the ball in much the same manner as one would a baseball with a bat. In the eagerness to play and to get the enjoyment of the game, one forms the habit of hitting the hall in one and the same way in all the various forms of play. The consequence is, before one is fully aware of it, he has become almost incapable of ac-

TOW OFTEN one hears the remark, "lob," the various "cuts" and other strokes when coming from a piano recital, in which suppleness of body combined with "Why, yes, he has a lot of technic, weight and resistance are necessary for steady improvement and success

The pianist similarly falls into the habit of hitting keys and finds he has acquired a Many concert-goers have noticed a tend- hard touch, the result of tension and rigidity ency towards "pounding" in the playing of back of the fingers, in the wrists, arms and certain pianists; and, in fact, this has been body generally, all having a vital influence the cause of no little public criticism. Just upon the operation of the keys and the musical results following. Hence the first practice may be will appear perhaps from thing necessary to establish and to mainwhat follows in this discussion of what goes tain is a condition of complete relaxation of into the making of a good touch at the the arms, assuring freedom from rigidity and tension at the several joints from the shoulder down to the hand. It is said that The Piano a Mechanical Instrument the arm should be like a rope attached at IT IS NECESSARY to recognize at the one end to the shoulder and at the other outset that the pianist has to deal with end to the hand. A better comparison a strictly mechanical instrument. The would be that of a flexibly jointed cable, highly developed mechanism, which has insuring steadiness and polse in movement been perfected in the action of the best but giving a certain resistance at any de-

Electric Action

THE REASON for this necessary condition of relaxation, sometimes referred to as "devitalization"-an unfortunate term fingers, unchecked by tension and loss of energy at the joints between.

Nerce current has been heretofore re-

garded as something only similar to electo be actually electric in its origin and of course quite another story. The point nature. At a recent Conference on Interpretations of Physical Education, held at largely upon the excellence of the position New York University a recognized author- and condition ity, Dr. George W. Crile, of the Cleveland of arm, hand and fingers, and so establish Clinic, is on record* as stating that "Mind is a product of electricity, generated by matter." Short-wave and infra-red radiations cause the ejection of electrons from conception of the fact, his aim must be to the brain protoplasm, and these electrons make the piano mechanism of key-lever, set up an electric current. The adrenal gland is the power station, it seems; and "the dynamics of the brain seem to parallel component and sympathetic part of his the dynamics of the energy processes of non-living mechanisms—such as an electric hattery." "Short-circuiting" of energy at joints all along the line, from the spinal column to the terminal points at the finger tips, may no longer be regarded as simply figurative speech, but as a term applying to physical fact.

Out-of-Date Methods IN DAYS GONE BY, when the Plaidy I system and the Stuttgart method were in vogue, the concentration of effort upon a level and motionless back-of-the-handoften tested by an effort to carry a coin upon it-generally resulted not only in tight arms and stiff wrists but in weakened and stiff fingers as well, the natural consequence of short-circuiting the current at relay points or switchboards in the joints of the elbow or shoulder.

Since those days the principles taught by Leschetizky and Breithaupt, William Mason and A. K. Virgil, and by their numerous disciples and followers, have largely superseded the old notions and brought about more musical and artistic results in playing, so that present standards are far above those of a generation ago.

quiring proper form in the simple and easy *New York Times, April 21, 1933.

Present Problems

J SPITE of this fact, however, there is the ever present necessity of combating the natural tendency and inclination of the young player to use the various muscles affecting the joints of the arm, in his effort to establish resistance to the weight of the keys, instead of developing that resistance at the point of contact with the keys in the hand itself. This is the important problem which the wise and thoughtful teacher is called mon to solve.

Obviously, in the case of a child, the process of solution must be slow and gradual. A small and delicately formed hand naturally will present more difficulties and require longer time to train than onc of substantial structure. In the case of an adult, however, the process should not require a period of great length, though conditions and habit will cause wide variations in length of time necessary to bring satisfactory results and to establish a proper form as a permanent and secure foundation.

Form Development

ORM in piano playing, as in any mechanical or physical action, is a product in the implications it carries-is to allow of three things which may be said to rea free and uninterrupted flow of nervous quire attention in the following sequence: current from the spinal column to the position, condition and action. In rowing a boat, handling a tennis racquet, or manipulating a typewriter, a certain position is particularly favorable to the muscular and nervous condition necessary to effect the tricity, whereas now it is definitely claimed required action; and the efficiency of the action, its quality, speed, accuracy and force, other things being equal, depend

Why, it may be asked, in view of all the foregoing, should condition be given a sec-

ond and not the first place? Here comes an important point for con-sideration which is peculiar to expression dependent on finger touch on any instrument, and particularly on the piano.

"Gadgets" I HAS BEEN already shown that the I primary object should be the uninterrupted flow of electric current to the terminal points of contact with the key-levers of his fellow countrymen, and also the which carry it mechanically to the strings and produce the tone. Now the so-called "action" of the piano is not a simple downmotion of the key at one end and an upmotion of the hammer at the other end. glance will show a series of movements of "gadgets" between the key and the hammer. The effect of these "gadgets" in operation is to give to the hammer a certain elasticity, life and freedom that would be impossible if it were directly attached to the key. That is, there is not a direct transference of impulse from the key to the string but a series of devices which modify that impulse and give to the hammer its elastic vitality.

A similar modification of the impulse given to the key is of equal, if not of the greatest, importance in the production of the best tone of which the instrument is capable. That modification is a certain 2. What is the weakness of the piano for balanced condition of the hand in the re-Bland of the largers to the wist as a con-of which a depression of the key will der to finger tips? cause an up-push of the wrist. That 4. What are the chief causes of "short-

through the firm curved finger and back-ofthe-hand, to the instantaneous flash of electric current (nerve-impulse) coming through from the central power-house i

Position—Condition

IT WILL BE SEEN that the part the fingers have to play in this instantaneous transfer of current to the strings is one needing special attention. Obviously they must be firm; and it is also plain that the whole of each finger should be so shaped as to withstand, without giving way, the heaviest shock that may come to it. It is on this account that the matter of handform, finger-shaping and relation of the hand to the wrist-in other words, position -is of such importance as to place it before condition. On this account wise teachers will consider the advantage of more or less preliminary practice in acforearm, with well-formed hand and fingers. and with varying degrees of pressure resistance in the back-of-the-hand and fingers without loss of form, before beginning work at the keyboard. The importance of this preliminary hand formation, as also wrist condition and relation, can be scarcely overestimated. In this way will come about and may be maintained that supple condition which provides the freedom of channel for the flow of electric energy to the point of contact at the key.

This condition permits the immediate transmutation of the musical concept of the brain into the physical tone of the instru-ment and forms the basis of a good touch.

The Case of Paderewski

N THE LIGHT of what has been said it will be seen that ideal piano playing implies the maintenance of open lines of communication from brain to keyboard, free from any and all possible short-circuiting, and technic and interpretation at their

nth power of perfection. No one who knows what a notable figure in world statesmanship Mr. Paderewski came to be in years past, to what extent he felt the bitter experiences and suffering effects of his several periods of severe illness upon his physical constitution, can do other than wonder that the strain upon his nervous system did not show more through his marvelous technic and interfere more with his public recitals

Rigidity, improper balance between action and resistance, tension, interference, extreme and misdirected force (electric energy) at any or all of the possible points of contact with muscular tissue in the playing mechanism, in brief, short-circuiting; any one or any several of these will result in a hard and unsympathetic tone and may come to an extreme in "pounding."

SELF-TEST QUESTIONS ON MR. SALTER'S ARTICLE

- 1. What is one of the worst of faults in
- biano blavina?
- lation of the fingers to the wrist, as a result 3. What condition should exist from shoul
 - circuiting" in piano playing?

THE ETUDE



GREEK SETTING OF EURIPIDES' "IPHIGENIA IN TAURIS," IN SICILY



CREEK SETTING FOR "THE WOMEN OF TRACHIS," AS GIVEN IN SICILY

New Music For Ancient Plays By Annette Gest Very

Greek plays with their accompaniment of preservation offers in a difficulty, nor does the easily conquered Lydians; the Acolian Greek music, ancient or modern imitation, poetry, with the repertoire of Aeschylus,

tions of its time. When Ildebrando Pizzetti But the music was another question, since and Giuseppe Mule were selected by the only fragmentary bits of the original Greek Italian National Institute of Ancient Drama music exist. to supply the lost music for Sophocles'
"The Women of Trachis" and Euripides' "Iphigenia in Tauris," rendered this spring in the still-standing Greek theater in the old city of Siracusa, Sicily, it was not solely because of the paucity of Greek musical fragments that they chose to adapt their scores to modern comprehension. Even had there come down to them the full gamut of classical Greek harmonies, the spirit of their music could not have been more satisfying or more faithful; for, after having steeped themselves in these tragedies, the two com-

was Greek, in music which was modern.

The Perfect Out-of-Doors WO THOUSAND four hundred and I five years ago, on the outskirts of this ancient Sicilian city, there sat one afternoon, on a hill overlooking the blue Ionian Sea, a happy playright in the apogee of his career. It was Aeschylus, listening to the sweet sound of music and pulsing with the rhythm of dancing girls. Like Prince Hiero at his side, he came from over the purple hills which formed the back curtain for the vast semicircular theater newly hewn out of the rocks where he sat. Aeschylus was well pleased, pleased with the actors, pleased with the lines, with the dancing, with the scenery, with the music. The acoustics were perfect, and though ten thousand persons were seated watching, not a note of the music was lost, not a whis-

pered word of the poetry. But the two thousand four hundred and five years have passed and the theater on the side of the Sicilian hill is again thronged with people. Though for this time the author is not present, two princes are watching the performance, Victor Emmanuel, King of Italy, and his son, the Prince of Piedmont. At the first blast of the trumpet, again a huge crowd becomes silent, that not a note of the music be lost, not a word of the poetry missed.

The Perfect Stage Art

WHAT IS IT that draws this crowd year after year to witness the Greek plays at Siracusa? Is it the satisfying pro-portion of the four elements of Greek drama? These elements, all equally vital, all coördinate, are scenery, poetry, dancing

F THE MANY revivals of past art, and music. No other element may be intro-to which the present age turns for duced nor may the perfect proportion be people with virile music, came to be known law which fixed the number at seven, by as the case may be.

There is, of course, very little of the ancient music to draw upon, and any live ancient music to draw upon, and any live well reproduced through the aid of the was destined for some verses of Pindar, who image music must hamonize with the vibra many fine Greek vases in the museums.

A so sectional variety of the few bits of Greek nine, cleven and twelve strings, and half-upon which to draw. The dancing could be music still preserved; and it most bledy tones and quarter-tones were used. Centary to the was destined for some verses of Pindar, who image was classified for some verses of Pindar, who image was classified and the was destined for some verses of Pindar, who image was classified to the few bits of Greek nine, cleven and twelve strings, and half-upon which to draw. The dancing could be music still preserved; and it most bledy tones and quarter-tones were used. Centary to the was destined for some verses of Pindar, who is the control of the few bits of Greek nine, cleven and twelve strings, and half-upon which to draw upon, and any liv-upon which to draw. The dancing could be music still preserved; and it most bledy tones and quarter-tones were used. Centary to the was destined for some verses of Pindar, who is a control of the few bits of Greek nine, cleven and twelve strings, and half-upon which to draw upon, and any liv-upon which to draw upon which

It would be interesting, could we ask Euripides or Sophocles wherein the musical character of the modern scores differs from the character of the original, wherein FRAGMENT OF GREEK MUSIC IN AEOLIAN modernism has out-Greeked the Greeks,

Sources of the Greek Music

TT IS BELIEVED that music came to Greece from the East, introduced into Greek religious rites, then secularized and adapted to the drama. Much of it seeped, by way of Byzantium, into Christian rituals and, through the church, reached the Western world as Gregorian Chant. Greek music had to be written in rhythms suitable to religious processions or to the dance. Frequently the dance was a slow

We know that the Greeks used eight modes, or diatonic progressions; and, since instrument could play only in the mode in which it was strung, it was necessary varied in mode, to lay down his in-trument and take up another. The names of these modes were derived in an interesting way, each being called after the particular race then, as from the beginning of history, with struments are used, woodwinds predominat of people who most loved and used it. religious rites. When Greek modernists in- ing. The voices sing in unison.

inspiration, none is of more interest disturbed. Scenery, with the remains of the musician than the presentation of ancient theater still in a fair degree of sidered effeminate, derived its name from one to make the octave. was used mostly for love-songs. In this sidered ultra-modern, there were zithers of

ו- נוסנת לונת לו אנת וונת ב

MODE, IN MODERN NOTATION

like Aeschylus, was a member of Hiero's court. The poetry of Pindar's day was not so much to be read as to be listened to and duration of a tone. watched, since dancing accompanied it.

A "Modern" of Olden Times PLA'TO HAS LEFT us a little advice on the use of the various modes in the following: "We shall not allow either the throngs who sat watching their plays this waiting Lydan or the soft and convival Ionic mode, but only the Phrygian and and Ildebrando Pizzetti is quite as classical Dorian modes. . . . The rhythm or measure and far more satisfying. dance. Frequently the cance was a silve with the context was a silve with

day as an old fogy! "string quartet." The oldest instruments had seven strings, a mystic number associated

In the time of Eurinides who was con-

Gregorian, it became once more diatonic.

Hellenic Notation

GREEK MUSIC was not notated with tone symbols, but notes were represented by letters of the alphabet turned in various directions. Gamma, [, might mean a certain tone; backwards,], it would mean a whole tone higher; gamma on its side, L, the half tone between. Rhythm was indicated by another simple

The technic of music has had a great metamorphosis since the days of Greek

ments of a caim and incorrect mental problems. Plato, in the fourth century B. C., was Grecian women, slaves in a foreign land, troubled with modernism and was problems. ably considered by the musicians of his is tender and hopeful. The play is full of dramatic scenes; and the music, which is The zither, and its variants, the lyre, the an integral part of the play, not merely an barbiton and the barmiton formed the Greek accompaniment, adds much to their effect. Adhering to the simplicity of sound made by the original Greck instruments, few in-

> In "The Women of Trachis," Pizzetti has divided his voices (all women) into three, four and even five parts. The orchestra is composed, for the most part, of two flutes, two oboes, English horn, three clarinets, four horns, two trombones, bass tuba, violins and bass viols. Perhaps, because of the limitations of outdoor acoustics. neither violoncellos nor violas are used. Percussion instruments augment the imminence of doom. With an invocation to Aphrodite, the music passes from calm to agitation, from an idyllic dream to a realization of futility.

The artistic success of these productions at Siracusa is largely due to the music; for no Greek play can be well produced without it. Poetry, dancing, scenery and music have all been handled with amazing skill, but it is the sweet pulsing of the music that makes us feel that we sit, not today with the princes of Italy, but two thousand four hundred and five years ago with Prince Hiero, in the theater carved out of the side of the Sicilian hills.



an effort to lift it but because of the re- 5. What are three vital elements in form action or rebound resulting from resistance,

Georges Bizet and the True Story of Carmen

By the Noted French Pianist-Lecturer

MAURICE DUMESNIL

PART II

of "Carmen" was so complete that Bizet ductor. The orchestra, too, played without died shortly afterwards of a broken heart. conviction or enthusiasm. The chorus was back and forth on the sidewalk: Bizet and I realize fully that what I am going to worse; imagine those poor women, accuswrite will disappoint lovers of romantic tomed to the conservative ensembles of them and uttered their praise, but Bizet narrations. I know that the opinion has La Dame Blanche, suddenly obliged to sadly answered: "My poor young friends, been advanced that Bizet, in his dispair, fight, to dance, to smoke cigarettes! The it is very kind of you, but your congratulasought death because his cherished hopes public, as ever in Paris, was divided in two tions are probably the only ones I am going lay shattered at his feet. But the truth sections: in the lower seats and the boxes must prevail. The failure of "Carmen" is were the society people, the nobility, the nothing but a legend, a story. The first financiers; in the upper galleries, the intelpresentation took place on the third of lectuals and the music lovers. While the the third of June, the day of Bizet's death, libretto and spread through the corridors it had reached thirty-three performances! declaring that the work was "immoral," I would like to know of another work rep- the latter showed great admiration, apresented at the Opéra-Comique in the last plauded warmly the famous Toreador Song thirty years, apart from "Louise," which and the Quintette, and encored the prelude has had such satisfactory results. Only a of the second act. The next performances, few days ago M. Ch. M. Widor, the eminent as is natural, were more accurate, and in secretary of the Academy of Fine Arts, the absence of the snobbish blasé elements whose extraordinary memory permits him the reaction of the public became more and to remember the most amazing details, was more enthusiastic telling me: "That story of the failure is a lie. 'Carmen' was a great success, at once, with the public. The fact that several critics commented upon it unfavorably didn't change the excellent reception. had a number of friends who were so enthusiastic that they attended all the per-

ject, "the work was men taken off the bull" ception. Indeed, during the performance, off course it was. At that time the herited into the director's office. When the opera-Comique did not play continually: it was over and a number of admirers came near the footlights. But at the beginning theater was closed! But why not mention found him the prey of grief, almost despair. that at the re-opening in September "Car- He took the arm of Ernest Guiraud, his

A Woman's Way

But there was a reason: owing to the heart. Poor Bizet-what compensation he financial difficulties of the director, Camille would have known, had he only lived andu Locle, the doors were closed until the other ten years: a worldly apotheosis which advent of M. Carvalho in August, 1876. Guiraud already foresaw and predicted! Miolan-Carvalho, was a renowned operatic cians to know that Bizet universally labeled singer. Therefore, the maintenance of a as an operatic composer, showed a very work on the active list depended mostly deep appreciation for sacred music. upon the likes and dislkes of that impor- fact, the students who attended the organ tant person from a vocal standpoint. Since class of Cesar Franck at the Conservatoire "Carmen" included no part favorable to from 1872 to 1875 had noticed a man who Mme. Carvalho, it was natural that it came very often, sat in back of the hall ly as it had been presented by the preced- music lover listened to the remarks of ing direction! But this ostracism could Cesar Franck with great deference and at-not last later than 1883. During that in-tention. No one in the class knew who he terval of seven years the work had made its was, and of course no one would have dared way throughout the world as a result of inquire from Franck as to his identity its splendid start at the Opéra-Comique. Still, on the 2nd of March, 1875, the mys-Under the pressing request of public terious visitor spoke for the first time : opinion, Carvalho had to come to a better "My young friends," he said with a understanding of his own interests, and he charming smile, "my name is Georges soon decided to produce "Carmen" again. Bizet. For a long time I have been watch-

circles everywhere that the initial fiasco and a fit of fury on the part of the concited already and filled with enthusiasm.

Misinterpreted Favor

PERHAPS the story of the failure may have originated from Bizet himself and from his tremendously sensitive nature. on that first night, and it is quite possible ception. Indeed, during the performance, aimlessly through the streets of Paris, recounting the details of an evening which appeared to the composer as a disaster AT THAT time, however, it disappeared while his companion tried to convey to him for a longer period of seven years, the conviction, the confidence, that filled his

happened that the latter's wife, Mme. It will be of particular interest to musi-

biggest asset of the house.

a new opera of mine, 'Carmen,' will be of particular help and besides create an instance of the surprising how much easify stall, speaking from the artistic "inside" presented. You are eight in this class, teresting way of practicing, standpoint, the night of the first perform. Here are two tickets. It is very little, unsupported to the particular program of a delight. While concentrating upon the particular program of the part

T IS USUALLY believed in musical an outburst of hilarity among the audience found a small crowd of music students, ex-Soon they noticed a couple of men strolling Hartmann, the publisher. They rushed to to receive tonight. I feel it's a terrible failure. There is no remedy. I am lost."

A Mood Makes History

OF COURSE the prediction of the mind was set on this pessimistic outlook, and it would not be surprising if the popular story of the failure started right there and from this mental attitude! However, Bizet came back to Cesar Franck's class a few days later, obviously looking and feeling better. He immediately spoke to Franck: "Let's see. I need one of these kind young friends for a favor, but it may be a favor of long duration."

"What is it?" Franck questioned. "Well—to play the harmonium at each performance of 'Carmen.'"

Cesar Franck, serious as he was, laughed Perhaps he had founded exaggerated hopes almost heartily. To his knowledge there was no trace of a harmonium part in the that a reception judged by his friends as score. But Bizet continued: "I'm in ear-"But," the 'esprits chagrins' might ob-ject, "the work was then taken off the bill!"

"But," the 'esprits chagrins' might ob-favorable may have caused him a great de-nest. I absolutely need a harmonium back the summer season had arrived. So the to embrace him, to shake his hands, they of the second act, when he has to sing 'Halte-là, halte-là, dragon d'Alcala,' in back that at the re-opening in september care in the took time arm of the summans, and all alone, why—ne starts in O and means the starts friend (later the teacher of Claude finishes in B major—and even, horror, in teaching until the filtith performance was pelsussy), and until dawn both wandered squeals may give him a little assurance, with the hope of acquiring, one day, better

> Vincent d'Indy took up the unexpected job most willingly. During thirty performances he maintained Lhérie's voice in a straightforward way. This entertaining episode, reported by d'Indy himself, is quite significant; it discloses to us an unfamiliar aspect of Bizet, friend of Cesar Franck and admirer of this great genius of religious music and mystic inspiration.

Signs and Omens AND NOW, as to the other "story," the mysterious death of Bizet at Bougival,
ath so sudden, so unexpected, that many
dered whether it had been a natural should be barred from the posters, especial- and remained silent and attentive. This a death so sudden, so unexpected, that many wondered whether it had been a natural one. It is very strange, very curious, in- 5. What were the circumstances of Bizel's

preters should have had the foreboding that his last hour was drawing near. One night during the Trio of the Cards, Mme Galli-Marié was impressed deeply as she read in them an evil omen. Her heart started beating violently and she sensed a great tragedy hovering in the air. She made an effort and finished the act, but, upon leaving the stage, she fainted. As she came to, they tried to comfort her, to restore her piece of mind. Still, the omen lingered. She did not fear for herelf however; so she sang to the end of the performance. But the next morning she learned that Bizet had passed away during the night. This case, authentic as it is, may well be ascribed to mental telepathy. Undoubtedly it will satisfy those who are sentimentally inclined. It borders on the uncanny. But, for truth's sake, I must again shatter the second part of the "story born from fantastic imaginings,

Bizet did not die of a broken heart as many insist that he did; not, either, of heart disease as all the newspapers printed at the time. His death was a most natural one. Because his wife, the daughter of his teacher Halévy, was what we might call "a little bit queer," he was in the habit of attending, himself, to some small duties of the household. Early one morning, he left his bed and went down into the kitchen scantily dressed in a light peignoir, to settle the weekly bill of the washerwoman. The vicinity of the river made the air chilly, even in June. The master caught cold and pneumonia took his life within two days. Such is the true version, as I heard it from the mouth of Ch. M. Wido Once more the amateurs of sensation will be disappointed. But wasn't this death fitted for Bizet? His art was simply and profoundly human. His song was under stood by the elect and by the layman alike He spoke a language that reached the hearts of all. He was one of the people. wrote for the people, and died a plain death,

SELF-TEST QUESTIONS ON M. DUMESNIL'S ARTICLE

- 1. Where and when was "Carmen" first
- What was Bizet's manner of combosing? 3. How may the seven year's disappearance
- of "Carmen" be accounted for?

Practicing Difficult Passages

By ALTHA RICHARDS SLOOP

Offines students dislike practicing the cent, the others being played pianissimo. soon decided to produce Carmen again.

It has never left the repertoire since then ing your work and I wanted to find a way difficult passages they encounter in selection. Then he plays the passage the way it is If has never let on topotons to be the safest and to show you my appreciation. To-morrow tions. The following suggestion may be written. It is surprising how much easier

standpoint, the night of the first performs there are two nextens. It is very nittle, unaccome march third, 1875, had been far fortunately, but, as you know, one can only student plays it slowly the first time the from auspicious. Many contrary elements give what one possesses." There was way its written. Nexthe repeats it slowly seemed to have conspired. At one moment, nothing to do but draw lots. The Goddess and accents just the first note, playing the Separating the particular passage, the as Mme. Galli-Marié sang pianissimo, the of Fate designated, in the first place, Vinothers softly. Now he repeats again and

accented notes he forgets about it even being difficult. It may be necessary to play each hand separately at first, dependas Mine. Galli-Marie sing plantismine, in our trace uses peace, the control of the most in counting his silent hard broke out with diddy was at the Opéra-Conique. After in this manner until each of the most in attained the desired temporary at the most in the most in attained the desired temporary and the most in the ing upon the difficulty of the passage and two formidable thunderbolts! This caused the first act he went out into the street and turn has received special attention and ac-

THE ETUDE



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



A Discussion of Clefs

THIS DEPARTMENT has received harp, though this involves the use of mul-leger lines. Thus the part of the first Some European hand publications profor band and orchestra. Confusion is caused assistant. Violin music also reaches an by the fact that music is sometimes written extreme altitude, but it has been confined in two or three different clefs for a single to the use of a single clef. instrument, while many amateur players Music for the viola is written mostly have been taught to read in but a single with the alto or viola clef; but the treble would become

While much music in simple style employs no more than a single clef for an inone clef in writing instrumental parts is dividual instrument, the violoncello, bassoon the same which originally pertained to the and trombone players of a symphony or- writing of vocal parts-that of confining chestra or concert band may find it neces- the parts as much as possible to the limits sary to read from two to four different of the staff and of avoiding the excessive Many musicians will agree that it would be better if fewer clefs were used viola is in the writing of music; and they may be thankful that there are a lesser number used than formerly.

In earlier times individual clefs were used for each of the various voices of the vocal ensemble-bass, baritone, tenor, alto, mezzo-soprano, soprano. The purpose of these many clefs was to keep the voice parts frain from using the treble clef. The openas much as possible within the confines of

The following will illustrate the method of writing for these various voices:



These have been practically discarded for voice writing; but the alto and tenor clefs have been retained for instrumental writing. The Treble (or G) clef and the Bass (or



the entire range of the piano, organ, and the necessity of reading a large number of on the treble staff.

many inquiries concerning the varitiple leger lines below the bass staff and violoncello, as cast in the treble ous clefs employed in writing music above the treble staff, with the 800 as an

> clef is employed for the extreme upper use of the leger lines. The compass of the



The violoncello employs the bass, tenor, and treble clefs, though many writers reing of the "William Tell" Overture, by Rossini, will illustrate the use of these three clefs-this portion of the beginning of the overture being written for five solo



F) clef are the ones now most commonly

The use of the treble and tenor clefs prevents straying too far from the upper continue the entire range of the piano, organ and the resolution of the staff and saves the player from the staff and saves the staff and saves the player from the staff and saves the



In the symphony orchestra of today the parts for trombones (there are two tenor clef. If such players read on the treble trombones in Bb and a bass trombone in G) have their parts written on the bass staff and the positions of the slides are (with these parts. With the tenor clef uses (with the fourth line for the location of C) regulated according to the actual pitch of the tones to be produced. In former times the key signature by the simple expedient alto, tenor, and bass trombones each used of dropping the last two flats—retaining its own clef. Thus the symphony player any others as the signature of the new key must be able to read readily with at least —or by adding two sharps, the part may

In the concert band the parts for trombones are written with three different clefs. of course, a transposed part. In America only the bass and treble clefs are used, the parts being duplicated. Use bone, with the tenor clef, of the treble clef for trombone and euphonium (or baritone) is confined largely Ex. 13 to amateur players. Professional players use the bass clef parts almost exclusively, though they are expected to be able to read readily with the other clefs.

bone and euphonium parts are transposed, the actual pitch of the instruments being one tone lower than the part as written. The scale of B-flat for either of these instruments becomes the scale of C when Ex. 14 scales for the trombone would be



vide the tenor (first and second) trombones of these three clefs may be helpful here.



Many American trombone players in amateur bands have been at a loss as to how to read from a part with the tenor clef and then to play this without having to rewrite it with either the bass or treble staff readily, they should have no difficulty the part is played in pitch. By altering be considered as being in the treble staff with C on the third space. It then becomes,

In this way, these phrases for the trom-





Some band publications now supply parts only with the bass clef-and this is as it should be. The beginner can be taught to play from the bass staff as readily as from the treble, and the trombone is no longer a transposing instrument. The widespread use of the treble clef in this country for the trombones and euphonium is due, no doubt, to the fact that cornet and clarinet players have often found it necessary to learn one or the other of these instruments upon short notice, so as to fill a vacancy in amateur bands. The treble clef having been the only one with which they were acquainted, they found it easier to play the new instrument with that clef and thus be able to devote all their attention to the mastery of its technical intricacies.

The bassoon, because of its extended (Continued on page 551)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By Dr. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

THE DAILY PRACTICE PLEDGE

century poet. In our July number we suggested an Etude

Music Expansion League, which met with a really magnificent

response. Large numbers of people at once set about calling

upon the families in their neighborhoods and in promoting

music study along the lines which THE ETUDE MUSIC MAGA-

ZINE has advocated for many years. In a great many instances

they have induced their musical friends to pledge themselves to

start anew and to practice a certain period every day-say, fif-

teen, twenty, thirty or sixty minutes, as circumstances dictate.

To those who are willing to take up this work of interesting

their neighbors and friends, and of securing their pledges of

daily practice, we shall be glad to send, entirely free, the Sesqui-

Centennial Booklet, "Two Centuries of American Musical Com-

position," containing portraits of four hundred American

Composers and thirteen of their compositions, in miniature, in-

cluding the editor's noted composition, Sea Gardens, as well as

the story of the part that THE ETUDE has played in our musical

history. For all who send in their names as members of this

Etude Music Expansion League, before September thirtieth, the

editor will personally autograph this composition.

"Tall oaks from little acorns grow" wrote an eighteenth

BUONA NOTTE By ETHELBERT NEVIN

A popular favorite from Nevin's "A Day in Venice," Buona Notte is being published for the first time in sheet form. A revival of interest in this music is more than probable, in consequence. Try to imagine a twilight night in a Venetian gondola, the quietude of evening punctuated by chiming bells throughout the old city, as the Angelus echoes over the waters. The music opens andante religioso. The introduction should be played in the manner of a solemn hymn, in broad sonorous style, ETUDE includes three of "Six Variations" observant of all pauses indicated in the on an original theme by Beethoven. The minded of the gentle swaying of the gon-dola. The end of measure 24 finds the of music. It is well to remember that in right hand against ascending E-flats in the left hand. These should have a bell-like structure of the first theme can be traced quality of tone. Play this theme with gentle quite easily through the first Variation rubato, preserving carefully the rhythm of

campanella) and finally introduces the fareof the first theme.

> SEA SPRAV By PAUL DU VAL

This charming piece by Paul Du Val is vivacious in mood. The tempo is lively and the tone for the most part should be very light and thin in quality. The composition is written in prelude style and affords a fine arpeggio study. The triplet figures should snap crisply. The extended legato passages should be heard with each tone individually clear yet all smoothly linked together. Use a rolling motion for sparkle and, to avoid a smeary effect, slight finger articulation. Exact proportions vary, naturally, with individual perform-

VALSE ENCORE By James Francis Cooke

This month brings us a musical subtlety from the pen of James Francis Cooke. It bears a subtitle "The Corot Hour" and, like certain works of the great painter, it seeks to depict the elusive "twilight of the

Many pleasant surprises lie in store for the pianist playing this number for the first The harmonic progressions are treated freely and have the flavor of modern improvisation. The rhythmical line re-mains intact while the melody weaves its graceful way through varied keys, some times by modulations, sometimes by sudden transitions. The real charm of this music is dependent upon graceful phrasing, clean pedalling and controlled rubato. The Coda is modern in vein with its progression of chords in whole tones, and it closes with the popular chord of the added sixth.

SECRETS OF THE ATTIC By Mrs. H. H. A. BEACH

Once more Mrs Beach waves her musical wand and this time carries us grownups back to childhood and "dress up days" in attics of happy memory! Her composition gives both right and left hands a chance to romp over the keyboard in legato which sounds quite pretentious under the passages in sixteenths. The second theme hands of two plannists. It is one of the folk imperative for elasticity and to avoid the staccato) and is played robustly-a contrast to the bignissimo of the first theme. The tempo is moderato in this number and the mood playful, in the style of a scherzondo. Put this fine little teaching piece on your list of things worth while,

THREE VARIATIONS By LUDWIG VAN BEETHOVEN This month the Music Section of THE

text. As the introduction glides off smoothy into three-quarter rhythm one is re- allegretto. Directions for playing grace melody carried in the upper voice of the playing the older compositions, all grace notes are played on the beat. The harmonic which should be played with smooth, even legato. The second Variation is composed The second theme (measure 25) reëm-of triplet figures played most effectively phasizes bell-tones in the left hand (quasi with rolling motion. The third Variation consists mostly of diatonic (scale-like) figwell motif (addio) at measure 42. Nevin ures and demands clean, accurate finger brings this work to a close with a repetition legato. Play these variations simply and with color, avoiding, as a matter of musicianship and good taste, the chills and fever interpretation sometimes heard. Remember that the text reads andonte quasi allegretto which signifies that the tempo is slow but the mood not too somber.

> CZARDAS HUNGARIAN FOLK MELODY Here is a four-hand piece, easy to play,

appears in staccato chords (use forearm tunes which Brahms made popular in his arrangement of Hungarian dances for the tempo are well indicated, so that the inpiano. In the Czardas, as in all Hungarian music, the mood is erratic, changing abrupt- difficulties. ly from fast to slow, loud to soft, major to minor, and so on. These changes are clearly indicated in the edition presented. The important point in playing this music, is that both performers agree on the exact amount of intensity to be applied at any given point. A perfect ensemble assumes, of course, a great deal more than the elementary requirement of simply "keeping time together.

DANCE OF THE COBBLERS By Frederick A. Williams

The rhythmical tapping of the cobblers' hammers is in evidence through this piece. The persistent taps are heard in the right hand, in rhythmical figures which vary in length from three notes to more extended intervene. phrases. Play the staccato notes and observe the accents exactly as indicated. Good, clean finger work in the right hand and an even, steady pace in the left are clearly necessary to an acceptable perform-

RUSSIAN DANCE

Sonority, precision, power and relaxation are necessary to the best performance of this number. The chords must have a singing tone quality, to produce the proper sustained effect. Exactness is essential to avoid untidiness in the chord progressions.

By H. ENGELMANN

Power is necessary for the maestoso or

bête noire of "banginess." Dynamics and terpretation of this piece offers no real

THE MESSAGE OF THE VIOLET By MATHILDE BILBRO

Another four-hand piece for young players. Miss Bilbro's name has been for years synonymous with superior teaching material; and it is safe to assume that players of this simple duet will find interest and much of educational value in its measures.

PLAYFUL ECHOES By HAZEL GILBERT

A little piece for junior readers, in sixeight rhythm. Its two-note figures echo one another up and down the keyboard and contrast with more extended phrases which

THE JUGGLER By Ella Ketterer

The Juggler employs interlocking figures which present an interesting problem in pianism for young players. Observe the accented notes, and pedal only where indi-

HEADS UP! FORWARD MARCH! By BERNIECE COPELAND

An easy and interesting march for young players. The contrast between legato and staccato should be sharp. The trombone phrases in the left hand are to be well defined in measures 9 to 12. This piece will sound best played without pedal.

PLAYING SOLDIER By D. B. BRIGGS

Another march, the first theme of which gives practice in chord playing. The sec-ond theme, in the traditional key of the subdominant, has the melody in the right hand, played legato against a broken chord accompaniment.

Double Work for Double Notes

By L. G. PLATT

A PASSAGE in double notes is apt to cause the pupil particular trouble. This may be overcome by having him first play the higher notes (with the proper fingering) and then the lower ones (also with the proper fingering). A few times practiced in this way, the passage will go more

Often a piece will be quite simple except for a measure or two of double notes, and this manner of presenting it smooths out an otherwise almost insurmountable dif-

"The production of a Stradivarius violin was quite as great a scientific achieve-ment as the building of a locomotive."- THE ETUDE

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A. PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Daily Studies

Dully Studies

1. In the "40 Fally Studies" by Czerny, No. 1 has a surfromme mark of Czerny, No. 1 has a surfromme mark that the surface of t

1. In assigning a metronome mark to such studies, the editor frequently puts down what he considers an extreme limit towards which the player should work, rather than a speed which it is necessary or desirable to attain. Hence I should not pay too much attention to such a mark, but simply work towards it as far as clear and accurate execution will permit. Under no circumstances would I advise extremely fast playing the first time that very rapid studies are attempted. Leave the matter of mere speed to a later occasion, when there is danger of too much, rather than of too little, of it,

2. Doubtless it is intended that such a "stunt" should be performed only after the player has become well versed in the tech-nic of the studies. As I suggested in the foregoing, I should always consider the mere matter of speed as secondary to the way in which they are executed.

3. While I cannot say exactly how Liszt practiced his daily five-finger exercises, I may suggest as a useful method that you decide upon a simple formula, which you then apply to all the keys in chromatic succession. Such a formula is as follows:

By adding or substituting other figures,



the foregoing formula may be expanded as much as desired.

Experience with Various Keys

What material should I use after Czerny's Op. 559? Or could, per-haps, another of Czerny's follow, his Op. 299. for instance, or the third book of Mathews' "Graded Course?" The student in question is a mar-

ried wonan who has not studied since she was very young. She leads has now completed Czerny's Op. 599. Also she in starting on Clement's also raises simplified editions of the classics. She needs practice in play-yout to suggest a hook of piece suit-able to her age, in which various leys are employed—A. K. A. C.

After your pupil has completed Czerny's Op. 599, I suggest that you give her a set of studies of a quite different type in the "Thirty Progressive Studies," Op. 46, by Stephen Heller. These are distinctly on the lines of phrasing and expression and should appeal especially to a mature and musical mind. That her mind is of this character is shown by her fondness for the

A book which will systematically and pleasantly acquaint her with the various kevs is "Short Pieces in all Keys," by Frederick A Williams

The Reason for Certain Signatures

Signatures

1, When one sees a masked composition written in three sharps, and the state of the

1. Consult the last chord in the composition. If this is founded on the notes A, Cg, E, you will know that the key is A major: but if it is founded on the notes Fg. A, C#, the key is F# minor.

The principal note of the scale, outside of the tonic (C in the scale of C) is the dominant (G in the scale of C). Hence it is generally customary, in establishing the order of scales, to go repeatedly from one dominant to the next, until the circle is complete: C, G, D, A, E, B (or Cb), F# (or Cb), Db, Ab, Eb, Bb, F, C. Often, however, the circle is made by using dominants up to six sharps (C. G. D. A. E. B. F#) and subdominants to six flats (C, F, Bb, Eb, Ab, Db, Gb). It is quite possible, of course, to study the scales in either of these their respective notes. orders, or even in the chromatic order, if

Studies with Rhythmic Interest

I have a pupil who is working on the thini book of Hanon's "Virtuoso the thini book of Hanon's William (Interest. Can you suggest anything in the way of a book of studies—"Arm. 3.4.0. R.

For a standard collection of advanced studies of the romantic period, I may refer you to the two books of "24 Characteristic Studies, Op. 70," by Mendelssohn's friend and teacher, Ignaz Moscheles. Perhaps the first of these books may be sufficient

to become dry if given in too large doses, surpassed. After dealing with two or three samples of carefully chosen, in graded order.

Concentration of Scales

Concentration of Scales

I am planning to ester a musical
college. Meanwhile I am I trying to
college. Meanwhile I am I trying to
the state of the state of the state of the state
in the past year I found that when I
practical either arreging or extrave
arms fatigned. I therefore omitted
In it when to year the state
in a trying the state
I a trying the state
in a trying that it is not a
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Any form of technical work which avoids stiffness in the wrists can hardly fail to be beneficial to you. Best of all, however, is scale practice which is derived and emphasized from your own experience,

This practice, moreover, I believe you could well supplement by a certain amount tion); Beethoven, "Sonata, Op. 14, No. 2" of regular work in broken chords and oc- (Grade 6); Mozart, "Sonata in A major" taves, in which the hand is thrown loosely —Theme with Variations (first movement) from side to side, with the wrist flexible and somewhat raised. The exercise given below will make a good beginning. Others can be easily invented.

major, Op. 31, No. 3" (Grade 8); Grieg, "Sonata in E minor, Op. 7" (Grade 9); and

Charlete Lete. \$ 1 8 1 5 1 5 1 6 etc.

(r means hand thrown to the right; l, hand thrown to the left.)

This can be used also by the left hand. by reversing the thumb and little finger on

Gechnical Exercises and Systems

1. I have pupils who play the "Cremy-Liebling Studies, Books I and "Cremy-Liebling Studies, Books I and minor scales and chords in two extaves, then in foor octaves with arpegios. Can you suggest exercises a book on teaching that I could procure? Is the Mason system still used?

2. When should the study of the begin ? "Two and Threepert inventions begin?

3. Please suggest some pleasing selections for boys and girls in their early 'teens who are using "Czerny-Liebling, Book 2."—B. W.

and modernistic "Nine Etudes, Op. 27." ten; and as a safe guide for all phases of Bach's "Three-Part Inventions" are apt technical work, they are now, as ever, un-

For a comprehensive collection of scales them, I advise you, for this type of work, and arpeggios, I may refer you to James to proceed directly to the "Well-Tempered" Francis Cooke's "Mastering the Scales and Clayichord," from which samples may be Arpeggios," For books on piano teaching, consult Tobias Matthay's "First Principle: of Pianoforte Playing" and his "Musical Interpretation;" also my own "Piano Teaching" and "Touch and Expression in

Piano Plaving." 2. The study of the "Two-Part Inven tions" may begin in about the third grade. I should reserve the "Three-Part Inventions" for a somewhat later period, say the fifth grade.

3. Pieces which should prove pleasing and profitable to boys and girls in these grades are: Poldini, Tarantella in A minor; Scharwenka, Barcarolle, Op. 62, No. 4; Grieg, Rigaudon, Op. 40, No. 5 and March of the Dwarfs; Saint-Saens, First Masurka

Sonatas for Recitals

Which sonates would you suggest for recital work for young ladies in college who play such composers as Chopin, Rachmaninoff and Bach? I prefer sonates that are not difficult, but show,—Mrs. T. E. W.

I think that the following sonatas should meet your requirements. The general grade of each is given: Haydn, "Sonata No. 7, in E minor" (Grade 6) (This is No. 7 in Cotta Edition, but No. 2 in Presser Edi-(Grade 7) : Schubert, "Sonata in A minor" (Grade 7); Beethoven, "Sonata in E-flat Schumann, "Sonata in G minor, Op. 22" (Grade 10).

Hurtful Practice

TIMTUM TTACLUCE

I have a pull, age thirteen, who has small hands and who is very advanced for her age. Although she works of the same grade, she can bardly reach an octave. For the past severe pain through the pain of each hand, running down to the fingers. Is this the result of over-practice. It is that the result of over-practice whenever this pain begins or will more practice eventually overcome the pain of the pain of

Undoubtedly the pain of which the pupil complains is caused, to a great extent, by her attempt to compass stretches that are, for the present at least, too wide for her hands. There are two ways in which this trouble may be helped: (1) by having her rapidly "arpeggiate" individual intervals: so that the upper and lower notes sound almost together; and (2) by frankly omitting the lower of two notes, if this can be done without seriously impairing the harmony. Moreover, I should give her music (such as Bach's "Two-Part Inventions") in which such devices are unnecessary.

Allow her hands plenty of time to grow to their full capacity, and discourage her 1. As to technical systems, I cannot sug- attempting technical feats that are beyond gest a better one than Dr. William Mason's her years! There is a large repertoire of "Touch and Technic," in four books, to the best music suitable for small hands, for your purpose. They may be accom-panied or followed by Arthur Foote's fluent clear and practical now as when first writ-their hands and style of playing. which you refer. Dr. Mason's ideas are as Even concert artists select pieces to suit

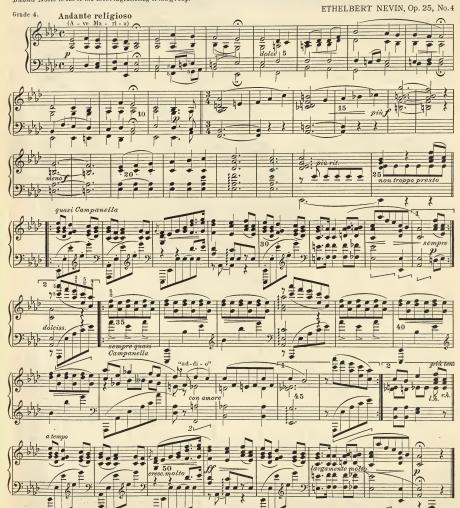
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FASCINATING PIECES FOR THE MUSICAL HOME

BUONA NOTTE GOOD NIGHT

The republication in sheet music form of the famous "A Day in Venice" by Ethelbert Nevin has given new impetus to these poetic works. Buona Notte is one of the most ingratiating of the group.



The Story of Dixie Picturesque Composer By W. H. SMITH

O VISITOR to Mt. Vernon, Ohio, lowtails. Their first performance in the should come away without having botel made such a bit that there were don't like that, you can't made a pilgrimage to a solitary immediate professic al engagements and write anything to please them." sive block of red Scotch granite marks this The first name of this aggregation of "But what is it to be

DANIEL DECATUR 1815-1904 WHOSE SONG "DIXIE LAND"

accompanying cut.

A Noble Line

toric Staunton, Virginia. The mother, a Late on a Saturday night of 1859, after Miss Sarah Zerich before her marriage, their performance, Jerry Bryant said to was strongly musical. His grandfather him. Pan, I wish you would write a new Emmett served as chaplain and surgeon walk-around 'hoo-ray song' (the then cur-



DAN" EMMETT'S HOME AT MOUNT VERNON, OHIO

in the War for American Independence; and his father served his country in the

With this legacy of lineage in mind, it is not so difficult to understand some of the turns of Daniel Emmett's nature. He

A Picturesque Youth

S A BOY he was possessed of a rather strong military spirit. He left record that "At the early age of seventeen I en-listed in the United States Army, as a fifer, and was stationed at the Newport Barracks, Kentucky, the school of practice for the Western Department." After serving the required three years, he was discharged and returned to Mt. Vernon.

Some years later, in the early 40's, he had drifted to New York; and there, in a boarding house in Catherine Street, in February and March of 1843, young Emmett and several friends organized and drilled the first Negro Minstrel Troupe in America. Emmett was the violinist and costumer, having designed the bizarre adornment of white pants, striped calico shirts and blue calico coats with long swal-

tomb, and deeply chiseled on its polished correct appears the following inscription:

The first lattice of this aggregation of the first lattice of the firs plantations of the South. They started plied the knowing Catherine. DANIEL DECATUR 1815-1904 with a membership of four; but others
WHOSE SONG DIXIE LAND" were gradually added and the larger VirINSPIRED THE COURAGE AND gind Ministrels visited all the more imporWish I Was in Dixie Land," DEVOTION OF THE SOUTHERN tant American cities. An attempted season and, under this name it was PEOPLE AND NOW THRILLS THE in England met, however, "with chagrin first sung by the Bryant HEARTS OF A REUNITED NATION and defeat"—the British public of that Minstrels, at 470 Broadway, period having no taste for such coarse fun. New York, and thus long Another striking and deeply significant This early minstrel troupe, nevertheless, appeared on their programs. monument is to be seen on the front lawn served as the forerunner of the later col-

The Young Composer

THE AUTHOR of Dixie Land, or IN 1857 EMMETT JOINED the Bry-Dixie, as it is more popularly known, which organization be continued till 1865. THE AUTHOR OF DESIGNATION AND THE AUTHOR OF Ohio. His father, Abraham Emmett, a arounds, and so on; and it was in this blacksmith by trade, had come from his-capacity that he came to write Dirie.

> rent term which now has given way to 'hit'). The tune must be good; the words won't matter so much. And, Dan, please have it ready for our Monday rehearsal." Emmett went home and told his wife what was expected by Monday. He took up his fiddle, as was his habit; but he tried in vain to coax forth a melody to his liking. inally Mrs. Emmett advised, "Dan, give it up for tonight. Wait till morning. To-morrow will be Sunday, and you can have the room all to yourself. No one shall disturb you."

> Came Sunday morning-with a pour of miserable, cold rain.

"Some days must be cold, and dark, and dreary."

He stood looking out at the dismal scene, then turned and in a querulous voice moaned, "I wish I was in Dixie."

Soon, however, Mrs. Emmett heard him was christened Daniel Decatur; but to his companions he always was just Dan Emmett, while to old friends and neighbors Jerry Bryant. She waited some time, then at Mt. Vernon he became universally es-teemed as plain "Uncle Dan." quietly entered the room. Emmett looked up from his writing and exclaimed "Catherine, I think I have it! Listen."

Then, to the tune he had composed, he

I wish I was in de land of cotton, Ole times dar am not forgotten, Look away, look away, look away,

Dixie Land. In Dixie Land whar I was born in Early on one frosty mornin', Look away, look away, look away, Dixie Land.

Den I wish I was in Dixie! Hoo-ray! Hoo-ray! In Dixie Land I'll take my stand

To lib an' die in Dixie. Away, away, away down south in

Mrs, Emmett was enthusiastic and de-

It was copyrighted in the for a grossly inadequate five hundred dollars.

Eminett was now fortyfour years of age. His wife had been born Catherine Rives, on April 15, 1828; and she died in 1875, at Chicago. Emmett married a second time-this choice be

who survived him

A National Adoption

THE OUTBREAK of the Civil realm from which no traveler returns. AT THE OUTBREAK of the Charles War, the Dixie melody was adopted by the southern people as the "national of the Confederacy. This occurred at New Orleans, early in 1861.

However, the sectional sentiment attached to Dixie has been long forgotten; and today it is heard everywhere-North, East, South, West. There is a touching story that President Lincoln, when attendone cunction shortly better my inlarge some function shortly better my inlarge some function and in the source of the source with your
have a band with you. I wish you would
olay Dirie. "Dixie" now belongs to the
right, Dan. Glad to have you with us!"
And he went. They toured the Sonth,
And he went. They toured the Sonth,
and the source on April 11, 1896, at

THE AGE OF EIGHTY-NINE ing Mrs. Mary Louise Bird of Chicago, dashed off the rollicking, lilting Dirie; and more than a quarter of a century has elapsed since he went to join the innumerable caravan that moves to the mysterious

THE COMPOSER OF DIXIE, DANIEL EMMETT, AT

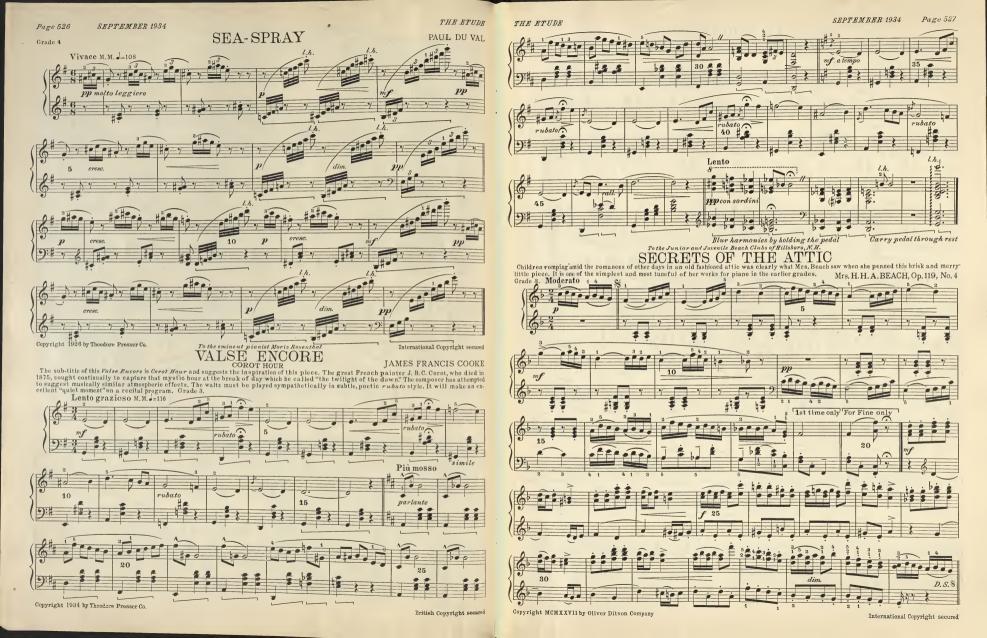
Before this, however, in the autumn of 1895 Al G. Field, of the incomparable Field's Minstrels, visited Mt. Vernon, just out of sentiment for his old-time friend, Dan Emmett, In the course of the conversation Mr. Field remarked that he soon would be starting on the road for the sea-

The grizzled old minstrel, now eighty

past since, on a rainy Sunday morning,
"The Father of American Minstrels"



MEMORIAL TABLET TO DANIEL DECATUR EMMETT, AT MOUNT VERNON, OHIO, UNVEILED BY THE DAUGHTERS OF THE CONFEDERACY



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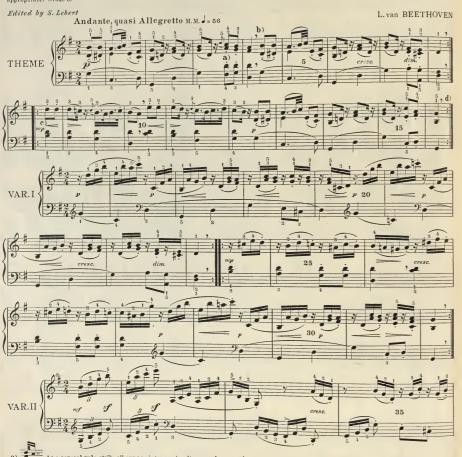
H. ENGELMANN, Op. 753

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THREE VARIATIONS FROM SIX EASY VARIATIONS

On an Original Theme

The Six Easy Variations on an Original Theme are given as number thirtyfour in the Nottebohm catalog of 256 Beethoven works. It was written in 1803 when Beethoven was thirty -two years old. This is one of the very finest of all of the Beethoven original themes and the variations are graceful and appropriate. Grade 5.

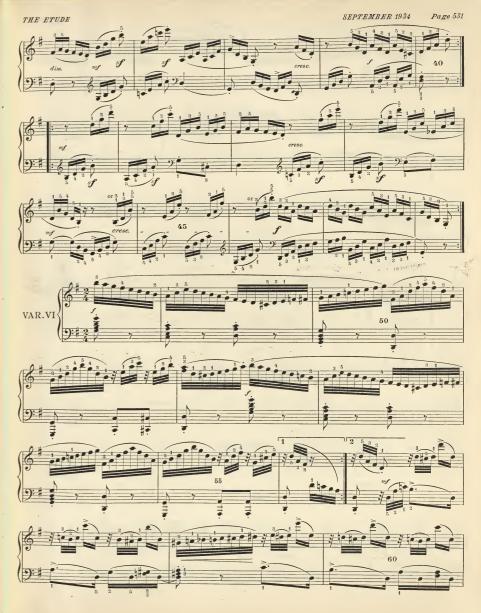


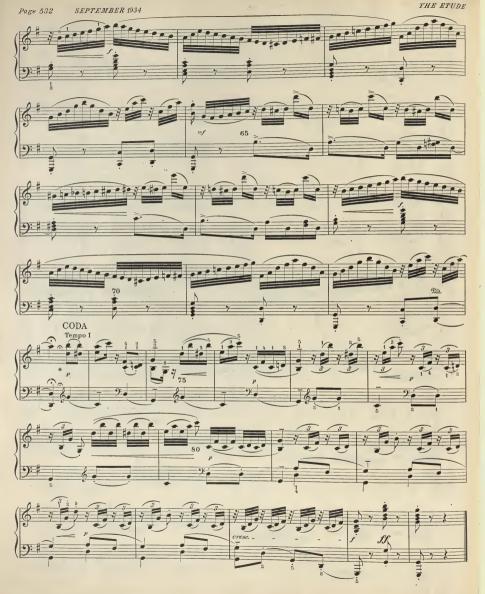
a) As a general rule, strike all appoggiaturas simultaneously with the accompaniment.

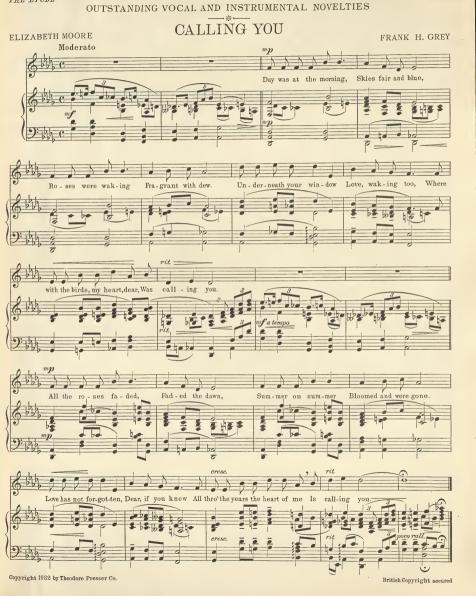
b) A comma indicates a rhythmical section, following which a fresh attack must be made.

 \mathfrak{C}) mp (mezzo piano, rather soft) signifies a degree of tonepower between

d) Continue from one movement to another, without interruption of the mea-

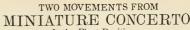




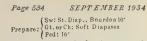


THE ETUDE

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Manuals

JUNE DAWN

HOMER NEARING

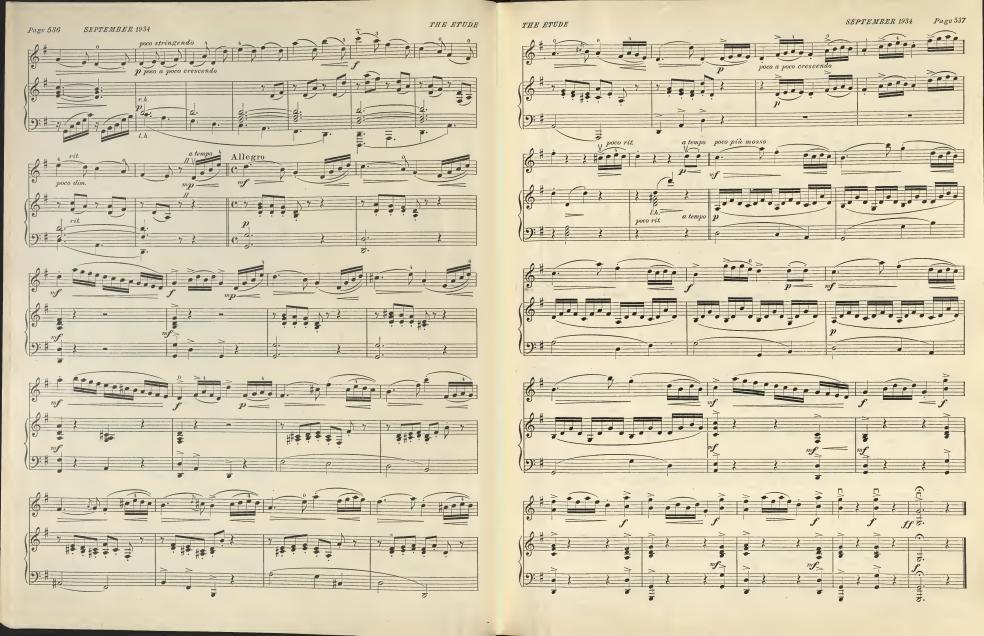


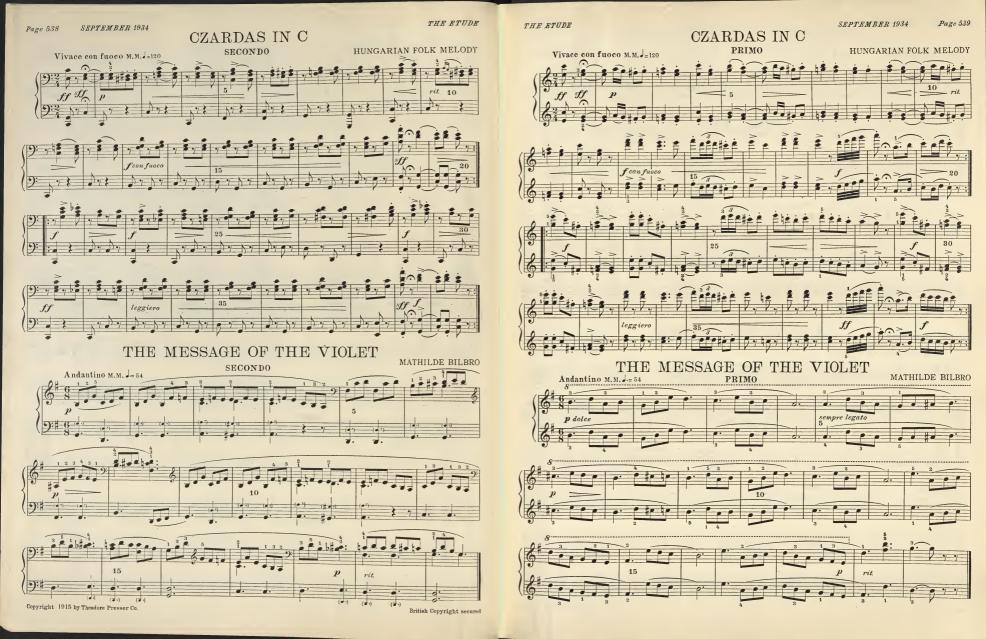








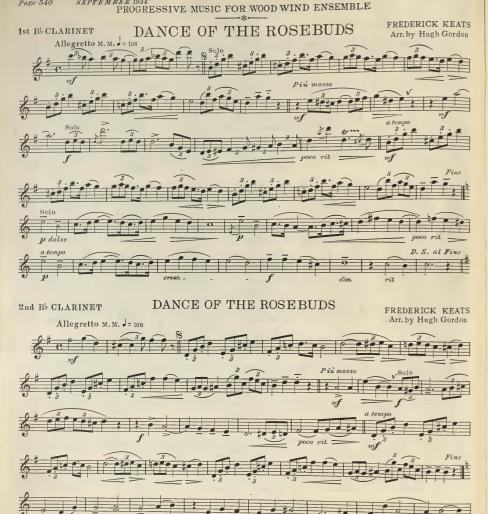


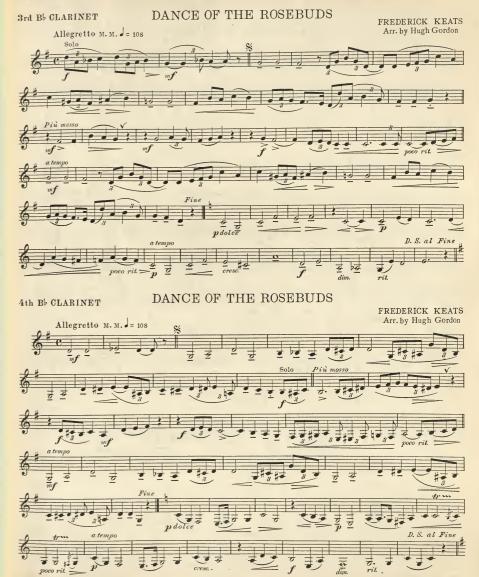


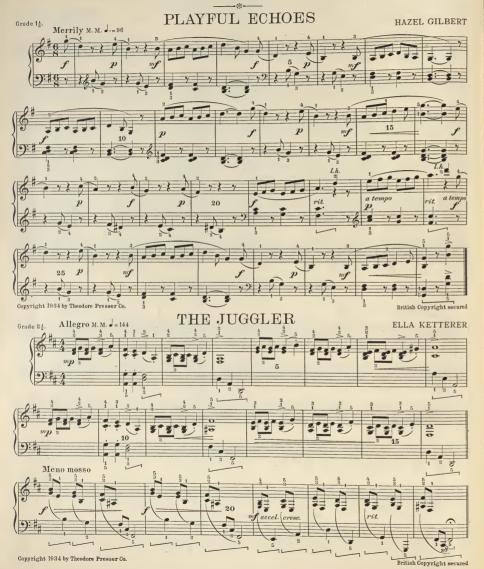
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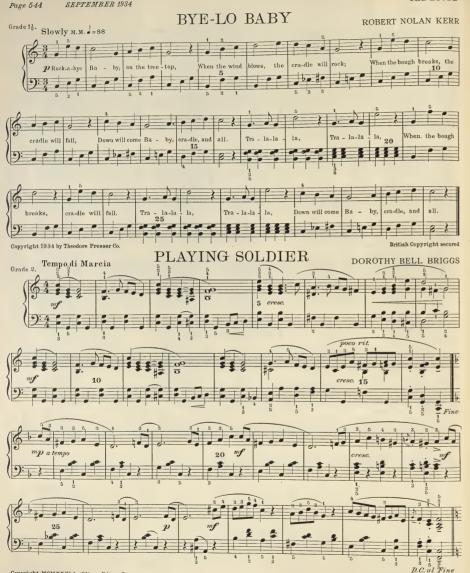






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Parent Help in Music Study

By NELSON I NEWHARD

AM JUST crazy about music," ex- fully and see that the teacher's written inclaimed an enthusiastic parent, recent- structions are carried out accurately. v: and this expression is frequently Let the child feel that you are sharing heard in many studios. The difficulty is in his success. Don't blame the teacher if that this enthusiasm too often melts rapidly, the little one makes a poor showing in when the parent is asked to do something public, unless you have done your part toreally practical in helping the pupil. Pay- ward helping to bring about success. Many ing the teacher's bills is but a part of the men and women realize in after life that parent's obligation.

musically gifted children, practice at home to the teacher. be done with all the decision, love, and

diplomacy the parent can command. One of the best means by which to insure regular practice is to let the pupil know that you are enormously interested You are not too old to learn. Work with your child in his musical explorations and tance of the rewards that come from the convince him that you really are "crazy ability to play, and to play well, the pupil about music." There is no better way of may "beg off" and cease his music lessons, stimulating his enthusiasm. Watch care- to his everlasting disadvantage.

their musical ability is due far more to the Even in the case of very intelligent and persistence and interest of the parent than

> An encouraging pat on the back is a great stimulus to the average pupil. The technical background of music is often very difficult to acquire. It is also extremely irksome to some children. In such cases, unless the parent makes clear the impor-

Make Your Practice Period Worth While!

By CLYDE I. GARRETT

THE ETUDE

1. Practice daily!
2. Let your motto be: "Learn to listen." Practice at definite periods each day.

- Begin each practice period with slow short-interval exercises, gradually wid-ening the range to scales, arpeggios and more intricate turns and combina-
- 5. Be certain to vocalize throughout your average range on each vowel sound of sonants with vowels as suggested by your teacher.
- 6. Study your lip formation, jaw drop, and so forth. For this purpose it is well to have a mirror in the practice room. Of course one must always re-

to vowel purity.

- Use a few minutes each period for sight-reading a new selection or hymn, trying for correct pitches, time and tone ouality Never let a practice period go by with-
- out memorizing something new, if only a new vocalize or a stanza of a hymn. Learn to finger your new songs on the piano; then learn the accompaniment. The voice student should continue daily his efforts to have a good working knowledge of the piano.
- 10. Don't forget to review supposedly learned selections. Keep your repertoire in mind for ever-ready use.

Music Recreation and the Radio

(Continued from page 517)

nomics, sponsored by the Brookings Insti- public interest, the presentation of educa tution, and on labor, sponsored by the tional programs is of the highest impor-Workers' Education Bureau. The popular tance, and in the exercise of its powers, the reception with which some of these series Commission should take this importance have met has been such as to lead to their into account. But obviously, the Commisdoubtedly, there is a field for radio educa- neither the equipment nor the responsibility tion which we are beginning to find.

be will depend predominantly on whether have their proper weight in determining ways are found to make it effective. The the public interest in the maintenance of a mere fact that a program is educational in station, the technique of radio education character does not in and of itself mean must be developed by the educators of the that it will be effective over the radio. The country themselves. coming of the radio throws down a new effort should be made through the cooper-Ultimately they will succeed, no doubt; but the permanence and degree of their success will depend on the measure of their cooperation, and on the extent to which they cooperate in experiment and research. should for the moment be concentrated, in order that radio education may not be discredited by a plethora of poor programs before it has had a full and fair trial.

The Challenge

THE RADIO ACT of 1927 requires the 2. What has made possible the expansion Radio Commission, in considering applications for a license, to take into account 3. What type of radio program will be the character and quality of the service offered by the applicant, from the stand- 4. What particular qualification has music point of the public interest. This gives the Commission an opportunity to assess 5. In what directions has education over the nature and value of the educational programs offered by the different stations

the American Bar Association, on eco- of the country. From the standpoint of ntinuance over a period of years. Un- sion is not an educational body. It has for developing proper techniques of radio How effective radio education proves to education. If educational programs are to challenge to our educators to develop tech- ative action of educational institutions and niques to which the radio is adapted. There of the various learned societies to develop is still a very great need that educators by experiment and research types of proshould exert themselves in this direction, grams which, when put on the air through one or more stations, will so justify the importance of radio education as to entitle the participating stations to claim that they are serving the public interest. For this development the needed amount of time or It is along these lines that the major effort the air must be made and kept available.

- of this limitation?
- for educational use over the radio?
- SELF-TEST QUESTIONS ON MR. DICKINSON'S ARTICLE 1. What was Aristotle's limitation of a

most effective?

the radio particularly increased in its scobe?

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THE SINGER'S ETUDE

Edited for September by

D. A. CLIPPINGER

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself



THE ETUDE

The Song and Its Interpretation

A discussion so packed with "good, wholesome truths" that every composer and singer of songs might profit by a careful study of it. THE SONG

THE ANNUAL OUTPUT of songs musical ideas and to preserve the sense of Fields) the mood of the song is what one is something controls. That this proportion; which is as essential in musical might feel while lying in the deep grass will continue seems altogether composition as in painting and architecture, watching "the fair white clouds ride slowly probable. The desire for self-expression This will bring the climax near the end, overhead," in a state of complete inaction, shows no evidence of waning. Sono of these where it rightfully belongs. If it should Here Brahms established the mood by this songs are excellent, a considerable number reach its climax at the end of the first eight treatment of the tonic chord:

But there remains one very important treatment of the tonic chord:

The desire of the property of the prope educational value. A consideration of this anticlimax. condition may lead to something.

In song-writing, poet and composer collaborate. The poem expresses a mood and the composer undertakes to translate this In THE CREATING of a song, the composer undertakes to strengthen and into music. For this purpose he has, at supplement the mood created by the poet, his command, rhythin, melody, and har- If he succeeds, the poem will be far more mony. His success depends upon what he effective when sung than when recited withcan do with these materials, especially out music,
melody. Harmony can be learned, but The classic song writers were so sensitive melody is a gift. When a song awakens to poetic and tonal moods that when they but further analysis will show that the with it appropriate music. This is what sense of beauty was stimulated more by its Hugo Wolf meant when he said that he melody than by either rhythm or harmony. always studied the poem until it composed

A Gift of the Gods

VV sense of beauty and another, that made. This is the reason why so many looks just as well on paper, fails to stir the songs fall below the standard set by the listener, is something that evades the classic writers. analyst. The gift of melody is as certainly a divine annointing as is the gift of prophecy. There is little use in trying to exseems not to be a necessity. It is often associated with people of small musical attain-ments. The folk songs of the world attest in the law of fitness: in other words, doing this statement. Melodic sense is of primary the right thing, in the right way, at the importance in song-writing; and one who right time. If the poem means one thing aspires to this form of musical expression and the music something else, or nothing in will do well to examine himself carefully, particular; then the unfitness of it is ap-If he finds that he has no particular gift of parent. If the poem is sad, joyous, or melody, he should devote his time and tragic, then the rhythm, melody, and harmergy to something else.

mony must be in the same mood, in order

observed. The starting point is the poet, been changed. Now the accompaniment Now the poet is the most free of all created must help to create the mood. But modern things. He roams the universe at will, and harmony has become so rich that there is every field is his pasture. His work is less a great temptation to overload, till the song every neut is inspasuire. It is work is sess a great temptation to overlead, till the song exacting than that of the historian, because becomes a pian solo with a weal obbigate, be is not hampered by facts. O scar Wilde Recently I received a copy of a Lullaby once said, "Anybody can make history; but To my surprise I found it burdened with an it takes a smart man to write it." The accompaniment ample for almost any heroic historian must confine himself to facts, the theme. It was a marked violation of the poet to probabilities. The historian tells law of fitness.

things even more inspiring than any recital might practice with profit a little more self-unfathomable mystery of the mighty deep. of history, because he is not compelled to restraint. of history, because the is not considered things, in which human history is rich. Gibbon said that history is unimportant. It is not merely for the purlargely a recital of the crimes, follies, and pose of giving the singer the pitch, but even misfortunes of the human race.

are good, but far more of them have no measures, everything following would be

Capturing the Mood

pleasurable emotions, we say it is beautiful; caught the mood of the poem it brought dering. the music. But composers are not all so sensitive, nor do they all have such freedom WHY ONE MELODY awakens the in handling the material of which music is

ere is little use in trying to ex-Profound musical knowledge Now IT MAY be very properly asked, "What is good song-writing?" And a very fitting reply might be that all

that the law of fitness may obtain. There was a time when the accompani-BUT THERE ARE certain principles ment did little more than to keep the singer us with a mood from which we cannot escape.

what has happened, the poet tells what There is no objection to a difficult accommight happen. Discussing the freedom of paniment, if it is in the mood of the song, the poet, Aristotle said that in poetry "a Some one can always be found to play it; probable impossibility is preferable to an and it might encourage voice teachers to improbable possibility." This freedom enables the poet to create some of us do. But modern song writers

more to establish for both singer and audi-The poem, which best lends itself to ence the mood of the song. There are some song-writing, is one which develops an marked examples of this in the song classics, idea. This enables the composer to develop In Feldeinsamkeit (The Quiet of the



In Der Wanderer, Schubert uses this musical figure to indicate the restless state of mind of one condemned to endless wan-



And then in his cycle, "The Maid of the Mill," where the young miller discovers the brook this same composer uses the coming figure which gives a marked suggestion of a chattering streamlet.



To introduce the song, On the Journey Home, which describes the feeling of one who, after long absence, returns to view the "vales and mountains" of his youth. Grieg, with two beginning measures fills



But one of the most striking examples of the operation of genius is Schubert's introduction to his Am Meer. Here, by means of two chords, he produces the mood of the lonely seashore, the deserted hut, the tears, the dull sound of breakers dying on a distant strand, and, all around, the



human voice. This marvelous instrument capable of expressing the entire range of human emotions, has some very definite limitations which must be respected. There are certain things it can do well: there are others it never can do effectively; and these can be learned only by a careful study of the voice itself. If I were outlining a course of study, leading to song-writing, I would include in it several years of the study of singing with recognized teachers.

The amount of money spent by publishers in issuing songs that never move after they are placed on the shelves, is appalling. In most instances there is a reason for their

The Judge and Jury

A REALLY TALENTED composer one day said, "When we write songs we must write as we feel. We cannot be governed by the limitations of singers. They
must learn to sing what we write." This attitude is quite correct-with one qualification; and that is that when the composer writes for the voice he uses the same intelligence as when writing for an orchestral instrument. The creator of every truly great, and long-lived, song, has done so. Which ends the argument.

Most songs are written by instrumentalists; but when composing a song one must think vocally. A great pianist told me that he once tried to write songs, but that he soon discovered that he was thinking instrumentally, and so he gave it up and confined his efforts to writing for the piano. Wise man!

When a composer writes an Art Song, it is his privilege to write as he feels and then to take his chance of getting a public hearing. But he must not forget that, in the selection of songs for public performance, singers are the final judges; and they cannot be blamed if they insist on using songs that lie well, that are singable-songs in which they can produce the maximum of effect with the minimum of effort, songs that show the best things in the voice rather than the worst.

The Fastest Steed Knows the Bit IF THE COMPOSER writes for his own satisfaction, and is indifferent as to whether or not his songs are sung he may give his imagination free wing. But, if he would be useful, his genius must be exercised with judgment. He must write songs that the majority of good singers can sing. It is possible to do this without losing his inspiration. It is even possible to write beautiful songs within a short compass. Such songs are common among the classics. For example: My Mother Bids Me Bind My Hair, by Haydn (octave)

Drink to Me Only With Thine Eyes, Old to relax, it will be difficult to sing. A English (octave); She Never Told Her voice, no matter how well trained, cannot quite possible to write beautiful melodies and upper half of the voice. to express worthy sentiments within a short

Let Them Scream Moderately

English (Gctave); Jon New York (The Volce, no matter now well trained, Cannot Low, by Handi, When the Roscs Bloom, sing for any great length of time in the by Reichhardt; and Feith In Spring, by upper part of the compass, without feeling Schubert; all within the interval of a ninth. it. Many otherwise good songs are un-All of these songs have been sung for more usable, especially in the studio, for the reathan a century; which only proves that it is son that too much of the song is in the

The vocal mechanism of the human race has changed little in the past three thousand years; and it probably will remain in the future pretty much as it now is. But BUT THE THING which decides by the thing with the companion of the companion whether or not a song is really sing able is kessilara; that is, where it lies in upon for a larger part in the music makenation. the vocal compass. Occasional high notes ing of the world. Therefore, in writing are not difficult; but if too much of a song for it, great care should be taken that this lies above the middle of the voice, without occasional low notes, or phrases, on which may always appear at its best.

The Resources of Expression

By D. A. CLIPPINGER

two people ever interpret a song in ex- rhythm as well. From experience and obactly the same way.

hands of the public, he has lost control of Singers are urged to master the rhythm of it. Every singer will sing it the way he the phrase as well as of the measure form. lieves the composer meant that it should be one should take liberties with rhythms besung. But this can never be more than fore his sense of exact rhythm is clearly approximate, for the singer and the composer are of two different mentalities.

Now the singer, like the composer, has certain resources upon which to draw in vowels and consonants. Great care must producing effects; and herewith is presented an outline of the resources of expression with which the singer must be familiar in order to be a good interpreter of

1. MOOD Emotional Concept Facial Expression Stage Presence
--

2. VOICE	Even Scale Quality Freedom Breath Control
----------	--

3. READING Pitches
Note Lengths
Rhythm

		Enunciation (Vowels Consonan
4.	DICTION -	Pronunciation

5. TECHNIC Attack

	Legato Sostenuto
PHRASING	Contrast Power Tempo Color
	Proportion

Let us consider these in order. 1. Mond

The singer, being the interpreter of both poet and composer, must assume the mood of the song, in voice, in stage presence, in facial expression, in style of delivery of the text, in every physical or emotional aspect which will help to make its delineation more vivid. It is as necessary to look the song well as it is to sing it well. If the singer expresses one mood with his voice and another with his face, he is working against himself.

When properly trained the voice has an even scale of rich, sympathetic tone quality. This calls for perfect freedom from intrinsic and extrinsic interference. By this only can automatic response of the voice to the thought of the singer be gained. 3. Reading.

This includes singing not only the

SONG INTERPRETATION is indi-dividual, for the singer can express only himself. This explains why no servation, I should say that more mistakes When a composer puts a song in the are made in rhythm than in wrong pitches. thinks it should be sung, the way he be- To an artist, rhythms are elastic; but no established. Otherwise he will muddle it.

4. Diction. This includes distinct enunciation of be exercised in handling these elements of speech. Consonants must be short but distinct. The note length must be filled with vowel. When enunciating consonants that have pitch-such as I, m, n, v, and z-the consonant must have the same pitch as the vowel which it precedes or follows,

Correct pronunciation may involve the use of the dictionary, but it is well worth while. The mispronunciation of a word in public may have a far-reaching effect on the fortunes of a singer. Words do not lose their meaning when associated with music; therefore accent and emphasis should not be overlooked.

Attack-the way of starting the tone is an important element of technic. A tone, that begins exactly on the pitch, always will be better than one that starts somewhere below the pitch and slurs up to it. Nothing so clearly marks the amateur as a careless, uncertain attack

Flexibility, which enables the singer to execute all things that are comprised in florid song, should be thoroughly mastered. Without it, singers are limited to songs that make no technical demands. This greatly diminishes their repertoire. A finished vocal technic is not often heard. The reason, undoubtedly, is that it involves too many years of hard work.

6. Phrasing. The underlying principles of phrasserve as a basis of all good singing; and they grow out of what sounds well.

In song singing, no less than in story telling, continuity is important. Each sentence contains an idea which must be delivered without interruption. This smoothly connected style is what is meant by the word legato.

The element of safety, or security, so essential to a good performance, is represented by the word sostenuto. These two fundamentals form the basis of good singing. While they, of themselves, do not insure a perfect performance, it is also true that without them a perfect performance is impossible.

And the Greatest of These ALL GOOD SONGS there is a con-

A stant rise and fall of emotional intensity. This calls for evidence of design in every (Continued on page 558)

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THE ORGANIST'S ETUDE

Edited for September by EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself



On Modulation

By I. STUART ARCHER

bordered little paths are indicated, which of the subject which may not have struck the potentialities for modulation that lie in lead easily and smoothly from one key to you." another. But these orthodox connecting links are of little or no use to the modern "Say everything you have to say in the key composer. No beating about the bush for you are in, before moving out of it." Like to F-sharp major? Why certainly, where pretty large grain of salt; but his meaning



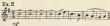
Surely the abruntness of the unrelated chord, introduced by no preliminary "permit me" or "by your leave," has something arresting about it.

But we are not all ultra-modern comprogression and a modicum of melodic in-

being able to modulate, or pass easily and key to the tonic on its flatted submediant. naturally from key to key, in improvising on the piano or organ How often do we hear the player see-sawing backwards and forwards between tonic and dominant, apparently unable to push off and get somewhere. A good improvisation should, like a journey, start, arrive and return, instead There is an example of this in Beethoven's of giving the impression of a passenger "Sonata for Pianoforte and Violoncello, running up and down the platform looking in F."

Change Imperceptible

TODULATION can be gradual or ab-MODULATION can be gradual or as-rupt. As an example of the gradual, let us think of the link passage between the first and second subjects in the first movement of Schubert's "Unfinished Symphony, It is too well known to quote-that long-drawn D, approached as the mediant of the key we are in, B minor, quitted as the dominant of the key we are entering, and into which it melts. As an example of the abrupt, Schubert can again be drawn upon, for the second subject in the Finale of his "Symphony in C." First it is announced mf in the dominant of G major;



and, after sixteen more measures, there occurs that sudden magical change in which the solo oboe takes up the subject in what sounds at first like the key of B major but turns out to be the dominant of E minor, through which G major is again reached.

Wagner gave this advice to composers: Does he wish to move from C major all epigrams this has to be taken with a s obvious: "Do not modulate without having a definite reason for doing so." And certainly, in listening to a symphony by Mozart, Beethoven or Schubert, one is left with a feeling of amazed wonder at the prodigious effects they got with the alternation of tonic and dominant harmonies; omy gives overpowering value to a sudden modulation into a remote key which is usually associated with a reduction in power and a change in tone color.

As an outstanding example, the trumpet call in Beethoven's Overture in C (No. 1, but the last written) to "Fidelio." Here, of course, the fanfare is an interpolation. It posers. There are still many of us left does not take its place in the regular worklation is introduced in the orthodox development of the movement. One frequently



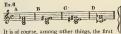


Another modulation this master uses frequently is from the tonic of one key to the semitone above, usually in base unisons.



And then will begin a series of wonderful Notice how the change of tonality suddenly sequences, in which the theme, or a fragalters the "atmosphere" of the music, how, ment of the theme, is used, first pianissimo as it were, after laying the bearings of the in remote keys, and then, gathering

E VERY TEXT book on harmony demovement in the key that he chose, the strength, is gradually brought back to the voices a chapter to modulation, in composer seems to say, "Stop a minute, original tonic in a triumphant fortization, which carefully rolled and flower- Just listen to this. Here is another aspect. A whole paper might be written about A whole paper might be written about the chord of the diminished seventh—as it



inversion of the dominant minor ninth on G, with its root omitted, as at "A." By enharmonic change, it can be taken as the second inversion of the dominant minor ninth on E, as at "B;" or as the third inversion of the dominant minor ninth on C sharp, as at "C;" or, lastly, as the fourth inversion of the dominant minor ninth on B-flat, as at "D;" always, with the root omitted. (To be certain of a proper resolution, each chord should be shifted to its direct (uninverted) position, when its two lower tones should move up and the two upper tones should move down. These same tones move in the same way in any inversion,—Ed.) Exposers. There are still many of us left who are content to go old ways, who demand a certain logical sequence in chord ting the rail-switches right, they can send their musical train into any desired station. More particularly is felt the necessity of used is from the dominant seventh of one For example, let us start again from C major and decide we want to arrive at Fsharp major. We must take the chord "C" of Ex. 6 (in open position), resolve the D on C-sharp, and immediately find ourselves in the third inversion of the dominant of F-sharp, from whence it is a straight run



A short "exercise" will now be given, showing examples of modulation from C major to most of the other keys.





32 Measure 4, modulates to A minor, by means of triads on mediant and submediant of C major.

31

23 24 25 25

: 11: 000 1 40 100

27 crest 28

.....

Measure 5 modulates to F major, by means of the triad on submediant of A minor.

Measure 6 modulates to B-flat major, by means of adding a flatted 7th to tonic of F major.

Measure 9 modulates to E-flat major by means of adding flatted 7th to second in version of tonic of B-flat major.

Measure 11 modulates to G major, by means of the last chord in measure ten which is taken as a dominant seventh on E flat and quitted as an "Italian sixth" on the flatted submediant of G major.

Measure 14 modulates to A, by means of the last chord in measure 13, which is taken as the second inversion of the dominant minor 9th on B-one of the diminished seventh chords.

Measure 15 modulates to A-flat major by means of the chord on the third beat of measure fourteen which is taken as the dominant seventh with a chromatically

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harped fifth on E, and quitted on the fourth beat as a dominant ninth on B-flat, resolving on the second inversion of the A-

Measure 16 modulates to D major, by means of a repetition of the same modulation but resolving on the fifth inversion of the dominant 11th on A in the key of D

Measure 17 modulates to B major, by means of the first inversion of the chord of the added sixth on supertonic of D major. Measure 19 modulates to C-sharp minor,

by means of the first inversion of the major triad on the submediant of B major. Measure 22 modulates to E major, by

means of the triad on the submediant of C-sharp minor.

Getting the Best Results from a Choir

should have sometime the leading theme, or the voice parts of new or untried anthems. an interesting counter melody, at least for a To overlook this will mean certain surshort time. And the singers will be on the prises, perhaps disappointments. Compare lookout for it, too! A very singable thing, the following harmonies to the same melody. somewhat of this sort, is Just As I Am, by Ernest Bowles. The alto takes the melody for four measures, then the sopranos carry it on; later the tenors repeat the alto theme. Which gives each of these the opportunity to be both soloist and accompanist. A chorus with an obbligato solo part is, as a rule, well liked, when rehearsed sufficiently to be sung as intended. A list of this type of compositions can be had

earns is that everything will not sound the way he expected. An anthem may be played over on the piano or organ, and an dea thus gained as to its general effect but there will be surprises when it is tried with the choir. One passage may fall far short of expectations; and, on the other hand, another may furnish an agreeable

Neither the piano nor the organ can convey to the ear the vocal effect, because it will be a piano or organ tone that is heard. To get the proper idea, it is necessary to consider the tone-color of each voice that s to do a part, and to hear this mentally. This may be illustrated by comparing two arrangements of the same hymn tune. It is sometimes found that in one hymn book a short passage may be given to the tenors, which in another setting will be assigned to the altos. Now in playing the tune both arrangements will sound quite alike; but when sung, a vast difference is discovered. The male voice, around and above middle begins to partake of a high, brilliant and trumpet-like quality; whereas the female voice here is entering its lower register

by means of chords on mediant and first inversion of the supertonic of E major. Measure 26 modulates to D-flat majo

Measure 25 modulates to F-sharp minor

by means of the first inversion of the mino ninth on the submediant of F-sharp mino which is one of the chords of the diminishe seventh, resolving on G-sharp major, the dominant of C-sharp major, which is the same (enharmonically) as A-flat major the dominant of D-flat major, and to thi chord the dominant seventh is added i measure 28.

Measure 28 modulates to C major by means of the "French sixth" on A-flat in measure 31.

And so the circle has been made com-

By HENRY C. HAMILTON

PART II

from any good publisher. Another thing the choir leader soon

THIS QUALITY should be found more and the tone is inclined to be mellow rather I in choir music. Not too complicated, than penetrating. This is one of the main f course, but to the extent that each part things to be remembered when examining The first will be brilliant; while "B" will



Well written choral compositions will, for the most part, give to each voice as much work as possible where it sounds at its best. Even some of the masters seem to write better for some voices than for others. Bach apparently favored the con-tralto; for many of his happiest vocal thoughts have been given to the rich and SUMMER SPENDS low registers of the female voice. Some of



his work in the "Christmas Oratorio" ap-

The Birth of New Music

By WILLIAM A. WOLF

What music owes to the great Refor- but it was under the influences of nation is the adoption of a distinctly melo- Protestant congregational chorale song dious style of song, and the development that this more simple, natural, compreof the harmonic, or chord system—in a hensible and forceful mode of part-writing word, the inception of the homophonic was developed into an independent phase style of writing, as opposed to the poly-

phony of the Catholic scholars. The works of the latter had exhibited, be sure, traces of pure chord-succession;

of musical technic and to mark another turning point in the history of music.

"Music, accordingly, is even nearer akin to ethics than philosophy. In its conspicuous ability to give free play to personality, it is preemmently the sociological art. It is of the very essence of humanism itself. It voices the aspirations of humanism tynthich will not be repressed."—COLIM McALPIN.

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No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only straticles, or pseudonym gwen, will be published.

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Swell to Great, Octave.

Q. At intervent from the age of ten I have take piano lessons for a total of two and model, years, Recently a have been verified to the piano lessons for a total of two and to the piano lessons for a total of two pianos playing, Gould I take up organ sisters years of app. piano training I can sister years of the pianos some publications for presons. Please some some publications for presons of the pianos of

regularion may oe at juils. In it you can juil there a book published which would aid me in reed organ regulariation will be not the organ to which I refer will blower for the organ to which I refer will blower for the organ to which I refer will be not to the organ to which it is not the organ to which it is not the organ for the organ for the organ for the organ is the of the stope on this organ. Is there any compared with the organ is the o

panies manufacturing reed organs, but those you mention are probably the leading ones. The organ used in the broadcast you mention is a small pipe organ known as the "Minuette" made by The Estey Organ Company.

and 4 couplers are useful occasionally tor a picked erics to individual voltage of litaries.

Q. I have been precieting up on Italian original and not understand the style. Will apply the property of the couple o

instance in which pipes were sold.

Q. I have often heard people express their explopment of hearling an argustian "cold" of the tren, "cold" in a control and their exploration of the tren, "cold," I have cuttered a spate time conteel and would like your criticism of you will find that I have used repetited and consecutive liths. Of course this is not pure you will find that I have used repetited and consecutive liths, and to I have used repetited and proposed as the consecutive first and to I have considered entirely desirable, although no doubt must people like to hear it. The following is on example of its me



hander such mackiness? I on evelosing a list blanton that sevul give chose (feets).

A. You can, of course, take up oran study, but it would be more advantageous for such a live of the course, take up oran study, but it would be more advantageous for your organ work. In any event you study the term of the course of the cou

Bands and Orchestras

(Continued from bage 521)

register, also employs the tenor clef for the It should be noted, however, that the basupper reaches of its register. In Wagner's soon continues to play in concert pitch in overture to "Rienzi" the part for bassoons whatever clef it may be playing at any s set for the tenor clef about three quarters time. of the time. In the transcription of this If violin and flute players develop the overture, which I made for the National ability to read readily their upper register, High School Band Contest of 1933, I did when from four to eight leger lines are not deem it necessary to use any but the used, it should not be difficult for a bassoonbass clef for these instruments. The fol- ist to read from a part where no more than lowing passage in the orchestration

became this in the band transcription.



four leger lines are used. The present tendency is to confine the parts for violoncello and bassoon more closely to the con-fines of the bass clef. For the professional player it will always remain necessary that he acquaint himself thoroughly with all the various clefs which may have been used by the classic writers for his instrument. The conductor of band or orchestra will find it necessary to master all the clefs in

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PARENTS who are concerned with their route toward the understanding of music children's cultural development should Children, of course, prefer doing this beknow that leading educators are trying to cause it requires very little mental effort, make the school a miniature workshop and But any one who has really received great a community where through practice pupils pleasure in his understanding of great music learn as much as possible by doing rather will readily agree that the playing of cheap than by the antiquated method of book- and vulgar music is as foolish and blunting learning. Why? Because it has been as the reading of cheap literature. Who found that knowledge gained by actual ex- would pride himself on the education deperience is the only knowledge which really becomes a part of oneself. The other kind newspapers? of knowledge is an artificial burden and

Musical Culture for Children Is Actual Study Necessary?

By Albert von Doenhoff

soon slips away. This proven and accepted principle should open parents' eyes to the importance of giving their children a practical musical education which means the mastery, be- parent. It teaches him to measure his ginning in childhood, of a particular instrument. There is no greater fallacy than the his weaknesses are, belief that one may get a musical education by proxy, by listening to music at random or by hearing talk about music and musi- the child and cater to the unformed tastes cians. It is practically impossible for those of its parents by teaching material which to get music's message who have neglected amuses but does not instruct. Although it to practice music in a definite form in unfortunately is a modern theory that only that which entertains is instructive, older childhood.

It is of course not necessary, or even and more experienced teachers know how desirable, that every child should study any real attainment is hindered by such a music with a professional career as an shallow foundational principle. The intriobjective. To widen his scope, to make cate logic and structure of good music can possible the cultural life, the study of be made clear only to those who are willing music is vital. Music cultivated for its own and who are encouraged by their parents sake will confer benefits and stimulate de- and teachers to submit to the required velopment of spiritual qualities not even discipline. dreamt of by those who have not made a There are many good teachers available in all branches of music study. There are study of it.

One may think that one is getting all also many irresponsible young teachers who there is out of music by listening to it over are permitted to teach but who have never the radio or attending concerts; but even seriously prepared themselves for their voto listen intelligently and sympathetically cation. Into these inexperienced hands requires training. Music is not merely a parents often entrust their children for series of pretty noises accompanied by a their first introduction to music. Then they regular pulse. In music the most poignant wonder why the child soon loses interest grief, the loftiest religious aspirations, the in its musical studies. But it is better to most, subtle and chameleon-like changes of have some musical training, whatever its mood can be and are expressed; but they nature, than none at all. No parent that can be conveyed only to those that speak truly loves his child should deprive it of music's language, and, for the most part, the opportunity to study music, even if it only to those who have been trained in their means a great sacrifice. And, when possible childhood.

Merely having the child play the tunes available instrument and with the most that are whistled on the streets is no direct experienced and competent teacher,

"Popular music, after all, is only familiar music."-THEODORE THOMAS.

such study should be pursued on the best

THE VIOLINIST'S ETUDE

Edited by ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



Thirty-Six Years of Violoncello Solitude

By C. A. Bedgood

cello problems. I have played often Now that my hair is as white as the cello problems. I have played orient in amateur orchestras, bad and good, and have played, as an entertainer, many solos and obbligatos. Albeit, in getting thus far on the road to virtuosity, I have violated the road to virtuosity. I have violated to play and how to buy my music, to show many traffic rules of technic.

In the first place, I never tried to sound a note on any instrument until I was twenty be rated a wonderful performer by friends a note of any instantant are a part of the property of the pro natives in my Ozark Mountain environnatives in my Ozark Abbum of "violon-ments did not know the word "violon-ments did not know the word "violon-years or less, and I would have had all cello".) I had no teacher at all until one these other years for the achievement of a acquired with my old fiddle. The druggist ordered a real violoncello bow for me, while along with it got me one of those little old DESPITE all this regret, I am combrown-backed Septimus Winner instruction books, for twenty-five cents; and pretty the countless "little journeys to the homes soon I had the natives "by the ears," so to of the great," in which my beloved fiddle

Territory

one is to be had. But in my case one wasn't—one never has been. I have never from the violoncello itself. met anyone who could tell me offhand the thirty-six years of devotion to the instrument I have never even seen a performance by another player except a boy or man far less advanced than myself; and it has been twenty years since I last saw

Probably no one ever has been called upon to imagine a violoncellist in the heart of the United States and yet so isolated from musicians of his kind for thirty-six years. If interested, such a one would im-mediately ask, "Where have you been all this time, anyway?" The answer would be that during this time I have made my home in eight or ten Mississippi Valley towns, some of them being large towns, all journeys to homes of the great."

A Friend in Need

In the first place, I never tried to sound me how to reach the peak without going brought me to this condition within five

Tone Woven Magic

has played the rôle of the magic carpet. There is no doubt in the world, that I Where Fingerboards Are Uncharted get much out of life that is unheard and unseen by persons around me. Such culture as I have acquired I have been magic has been manifested in suggestions

names of the strings on a violoncello. Per-the study of one instrument will interefere musical library a very difficult transcription of one dollar down and one dollar per haps the really distinctive thing in my with work on another. It has always been of Liszt's Liebestraum and found out right experience is the fact that during these my belief that the study of different instru- away that the arranger called for a high E my life. ments simultaneously is very desirable, which I did not know even existed—and While I was beginning the violoncello I which sure enough did not exist on my learned to play the mandolin fairly well instrument. This set me to worrying in and the guitar a little, and I began to sing a constructive way. Remembering a finin church choirs. If the difficulties differany kind of performance on the violoncello, entiating such instruments as mandolin and my old-time instruction books, I cut it out pronounced compensations; for often, when —that my fingerboard was evidently long very tired of one form of musical en- enough, but that something else must be vide myself with thousands of other "little when I learn how!

This isolation long since developed within towns, some of unipped musically—except as to them well employed musically—except as to performers on the violoncello.

This isolation iong since over-unject within the properties of the method of the method is a real voractify for everything written about the violoncello—and there is no My stand up under much more gluing the stand up to the stand up t danger of over-feeding on such limited for- and carpentering than it had endured be-A Friend in Need a Section of Section 1 sectio cently grabbed a chance to read one and an instructor. Then I began to get in was presented by an admiring friend with devoured, with an appetite sharpened by touch with music houses and somehow se- a fiddle outfit fresh from a famous maildesire, what it had to say about violoncello cured a work by Dotzauer; but this I order house. This seemed like real progplayers? For I assure you that I often pretty nearly abandoned under the near ress, price twelve dollars; but it was not had remarked to my friends that apparently conviction that such things as it suggested very long before I began to learn that it

ing that it would never make me look like Broadley, I began to read hungrily and to try to apply what he had to say. And if, after these many years, he has not made a virtuoso of me, it is not because I have not tried to cooperate with him.

The Violoncellist's Goal of Beauty MORE YEARS passed. Then one

day I found an Etude which carried a picture of Hans Kindler and a lot of that great fiddler's remarks about tonethe grounding of the curve and the course I goldhed every word.

And not noity that—I filed those removals and that picture within the covers of "Chats to Cello Students," where I could many continue to real Students, "where I could many other feeble efforts at big things, continue to read them. Furthermore, I got One time I discovered, a moment before a new inspiration from Hans. Oh, to make the sawing for a particularly shining occaas good a picture as Hans Kindler, when

I am playing my fiddle! You all realize, surely, that many beautiful things go into the making of a virtuoso and that such a violoncellist, who is especially comely in appearance, is indeed big violoncello clamped between the knees one of the "noblest works of God." But not even my best friends seem to applaud

my progress toward such nobility!

There should be never a dull moment Do NOT think for a minute that I ture as I have acquired I have been There should be never a dull moment to try getting along without a teacher, if the maintested in superstions that the stacker, if the maintested in superstions interests to which the state to the whole he gan to realize that same magic carpet—for a great deal of its work and the play, and the many other mastering it meant work. When I saw the many control of the stacker, if the maintested in superstions interests to which the state the sale state in that his instrument that a beginning the substitution that a beginning that a beautiful things entirely disconnected to me to provide an inexhaustible source end-pin, ebony pegs, and fingerboard to of interest and happiness. For instance, match, I precipitately entered into contract I note that persons often ask whether only recently I added to my rarely varied violoncello became confusing, there were and proved by it-granting its correctness deavor, I have taken up another instru- wrong. Then by a bit of experimenting I did not know at first that most of the ment and renewed my activities as "fresh with the bridge I at last got that E back as a daisy." And in my frequent yearnings upon the fingerboard, where I can use it for an accompanist I even gradually picked magnificently in that long chromatic jour- a lot of profit in that ensemble wrangling up some piano technic-sufficient to pro- ney down the A string in Liebestraum-

The Miracle of Glue

had remarked to my friends that apparently conviction that such things as it suggested very long before I began to learn that it just any the saxophone had about sent the sumply never could be done by anybody, which is supplyed to the melodeon. I worried along for many years and then 'ebory' of a fingerboard is solid or only and the square plano. Once in a great while one day came upon the first great I heard something of this instrument on revelation (through the reading of one of when a half-inch crack appeared on the aphonograph record; and of course the base rare Etudes), a copy of "Chats to good things now on the air include some Clost Students," a book by a somber-eyed fine when the head down to hear includes some Clost Students," a book by a somber-eyed fine when the head of the sharp corner fine violoncello music. But somehow I Englishman (according to his picture above the "f" hole. However, when in not so often possessed by child beginners.

FF AND ON for thirty-six years can hardly be convinced that what I hear therewith) named Arthur Broadley. Trusting that it would never make me look like desperation I worked some pasteboard up in the first through the some pasteboard up in the first through the fi cation performed a miracle by drawing the gap almost together as it hardened, making the job permanent! I can not heartily recommend this process, as glue has never since worked like that for me,

The provider of this fiddle neglected to include an end-pin, which at first did not bother me much, as I knew nothing about end-pins. However, sensing the need of something, I whittled out a nice walnut stick, upon which I propped my very first sion was to begin, that I had forgotten to bring along my end-pin. The moments of ensuing agony were exactly as many as it takes to play Schmidt's Cavatina without any previous practice at playing with a Talk about "suspense"!

About this time I met a man who was like thousands of others have been; he had bought a good violoncello and then to pay him seventeen dollars at the rate That was about the greatest investment of

Jus' Fiddlin' Around

I HAD been fiddlin and account for ten years, before I had opportunity other fiddler knows without being told, was immediately overwhelmed by an avalanche of noise which set me to slashing away somewhat at random with my bow other instrumentalists were even worse than I was. However, there proved to be

Now, after all, who gets the most out of playing the violoncello, or out of any other participation in good music? Would I have derived more pleasure from making i business? Certainly I wish I had qualified for big things professionally. But maybe, if I had, music would have long since become drudgery to me. I know people who seem very much bored by music, i

they are not getting paid for making it What a free-lance I have been! Practically every time I have made music it has meant pleasure to me. I did not begin till I was a man, and I never had to take

To me it was a thrilling discovery that I that diligent labor has been necessary to could make music as well as anybody, and make it producible. In that way I have there was nobody to "nag" me out of that spurred myself on toward violoncello

THE ETUDE

Having made my start in the land of Of course, I am not sure that I can

The Reach Beyond the Grasp

form, I have selected something so difficult Will the discovery paralyze me?

achievement.

the "Arkansas Traveler," it would have been quite natural for me to content myself ensemble music by the masters; and it in the achievement of the rollicking tune of seems to me that by sawing away at these that name with the addition of Turkey in works I get many beautiful sounds. Somethe Straw and just a few other similar times people even pay me for making them. Ozark gems. But my crowning distinc- But I don't know whether I can trust my tion among my compatriots was that, right own ears or not, and no other violoncello at the start, I "played by note," thanks player has ever heard me play. Unique, largely to the posthumous influence of isn't it, this thing of working along for good old Septimus Winner! And the more thirty-six years on a violoncello absolutely notes one plays, the more one can find to alone, with no other player at hand with whom to exchange ideas? One of my real fears is that some time I shall have a big MOST FIDDLERS I have known, display to make on a musical program and when put on a program, select shall find at the last moment that a real, sure-mough, bona fade and established artalmost invariably, when called upon to per- ist is down in the audience watching me!

Bad Habits in Bowing

By T. D. WILLIAMS

VIOLINIST cannot always follow which, of course, must be made at the that which appears on the printed player's discretion. note sheet; because, if the composer has not happened to be a violinist, his notations might be misleading. It is important, ciples" of good bowing, keeping in mind, of course, that a well equipped player can, when he chooses, make accented notes with either an up or down stroke.

A good method for the violinist to follow is to arrange his bowing so that he will play with a down bow the first note in the first full measure. Those notes (commonly called "starting notes") which precede this "first full measure" will, necessarily, be bowed according to the number of bows these notes require altogether. If the sum of their bowings is an odd number, the piece number, with a down stroke.

Should there be an odd number of bows full measure" is a part, it will then be necessary to reverse the bowing for the next "melodic figure," continuing in this man- with up bows! ner until the end of that particular strain. This, under ordinary circumstances, is prefnote in each measure (or melodic figure)

a down stroke

The greatest barrier to success, in whatever occupation one wishes to engage, is unquestionably "unproductive energy." It spells disaster to any enterprise and renders helpless any individual who allows it. A railroad that made a business of hauling loaded cars only in one direction would soon expire. The same end is in store for the violinist who expends too much of his energy manipulating his bow for down strokes that are not required by the context,

Being able to lift one's bow dexterously from the strings for the purpose of repeating strokes may be an asset. But it should never be accomplished for the sole purpose of playing with a down stroke. Is there should begin with an up stroke; if an even any logical reason why there should be a perceptible difference in tone quality, or volume, between an up stroke and a down the "melodic figure" of which this "first stroke other than incompetency in the player? If there is, then have mercy on our scales where half of the notes are made

The "bad habit" feature of this kind of bowing comes in when a player, by reason erable to lifting one's bow and bringing of continually using down strokes for nearly it back (empty) in order to make the first every accented note, loses that rare faculty to accent properly with an up stroke, and becomes helpless when such a stroke is ab-There are many exceptions to this rule, solutely required.

Helps for Young Violinists By J. W. EVANS

have learned to tune your violin. Leave the tuning to your teacher the first month.

2. Don't shift the bridge. It has its 9. Don't leave coils of string hanging

will make a difference in the tone. When fitting a new string do not turn the peg so hard that the bridge falls place. down. See that the bridge remains per-pendicular, and gently pull it back if it day shall pass without some practice.

tilts, since, if it falls, it is apt to break. 4. Never put your violin away without A bow kept tightly screwed will soon be- case.

5. Don't let your D string remain on your violin until it turns brown or gets hard, for then it will give harsh tones.

6. Don't let the neck of your violin hang down when you play. It looks slovenly and spoils your bowing. Hold it up.

Don't stamp on the floor to keep time. 8. Don't loosen your strings when you

1. Don't tighten your pegs until you have finished your practicing. This gets

proper place, and the slightest movement on the head of your violin. Cut them off and put them away in a box in your case. 10. Don't put your violin in a damp 11. Make up your mind that not a single

> 12. Don't put your violin on a chair. It will not bear sitting on, nor does it im-

first wiping the rosin from beneath the prove by tumbles. When you have finished bridge and loosening the hair of the bow. your practice, always put your violin in its



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sented in connection with a paragraph of biographical or critical comment placed in the violin part before each composition. The nature of the compositions selected for this volume make it quite as interesting for the violinist as a book of pieces by modern composers. The volume contains 256 pages-96 pages violin and 160 pages piano accompaniment bound separately. The violin notes are extra large in size. Both parts are encased in an attractive three-

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THE ETUDE

Turns in Paderewski's Minuet.

ployed? What grade is Liszt's Dance of the

Measure 1

Measure 70

2.—This natural sign means that the note under the principal note is made natural; in this case the mark is superfluous, as in this measure there is no B flat.

3.—Very fast.

4.—Not legato.

5.—[=112.

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(Much of the mail addresses to the Visitates Etude consists of verifits decreased by the mail addresses to the Visitates Etude consists of verifits decreased by the first of the consists of

Bernards Violine.

Maria Max. Angust Sebastien-Philippe Bernards, Paris, 1802-1870, was one of the best French violin makers. He was a pupl of Eupot, the greatest French maker. If the great success in copying and the season of the season of

in the catsingues of American volume was the catsingues of American volume and the catsingues of the c

A Good Fore.

A Good Tone west way to learn how to produce a fine tone is to go to a first-rate teacher and study with him for several years. See to good violinists and try to insitate their pose. Do not hold the wrist or arm stiff, with the hair at the proper distance from the bright, according to the nature of the passing the produce a Beautiful Tone on the Violin," by felice Timerana.

Pretracher Family.

Pretracher Family.

L. D.—The Pretrachers were a family

L. D.—The Pretrachers were a family

L. D.—The Pretrachers were a family

Pretracher region of Germany in the
seventeenth and eighteenth centuries. They

class makers. G. A. Pretracher ranked well

with the other members of the family. I can
ting the pretracher of the family. I can
ting the pretracher were the pretracher of the

L. M. at a guess, I abound Judic these vic
lias would be valued at from \$150 to \$250,

according to quality.

according to quality.

Violialist's Porum.

In T. C.—It should be understood that

In T. C.—It should be understood to the violial and views expressed by the understood to the violia and violial playing, even among expressions and content. The editor of this elegantics and content and content in the department, giving violinis and teachers an expression of the proposed of th

Daily Doron. "Will." — Probably the "Fifty Daily Exercises for the Violit" by Danda, who for many years was professor of the violit at the Conservatoire at Paris, France, would be conservatoire at Paris, France, would be conserved to be provided by the Paris of the Conservation of the Paris of the Paris

"Golden Spectacle,"
"Golden Spectacle,"
"Golden Spectacle,"
"Golden Spectacle,"
"Golden Spectacle, "Golden Spectacle, "Golden Spectacle, "Golden Spectacle,"
"Special Special Special

"Push-upa."
P. A.—I have never used the system of vio-P. A.—Is have never used the system of vio-lus gyunastics which you describe as "push-us push of the system of the system of the least half as hour of rest after each hour of

practice, also if you are doing four hours of practice a day, better do two hours in the morning and two hours in the afternoon or evening, with a period of rest after each hour. It is injurious to the nervous system to prac-tice too long at one time.

tree too long at one time.

Crickhoom Prednacgay,
Crickhoom is an enlevat
Berjan violuist, teacher and writer of viola
exercises. He was a pupil of the hirt Bagas
history of the art. Of course different violuists and teachers have described by the control of the control of

Violia Favories, and of words seeked.

W. D. W.—Probably some of the following.

W. D. W.—Probably some of Abordon, Percease under the present of Abordon, Abordon, Percease of Abordon, Percease Deverne, Tab. Appliet, by Severne, Tab. Appliet, by Severne,

Getting More Pupils.

Getting More Pupils.

La—One would nice, in order to introduce your method, would hing in many pepils. However, people are very particular is strong of getting one who is well known. I would suggest that, instead of making your pupils personably, explain your method and and them to try it, under the "four free lessons" plan.

seons' plan.

Matters of Study. Keelsler, eminent Amtrin Volinist, studied the violin first with his father and afterwards in the Vienna status and a state of the state of th

Feeson.

Fronk Instruments of the viola and numbered instruments of the viola and numbered instruments of the viola and numbered instruments of the state of the violation of the state of

Deconet Violins.

Deconet Violins.

To I. S. A.—Nichned Deconet, Vanice (tist).

To I. S. A.—Nichned Deconet, Vanice (tist).

To I. S. A.—Nichned Level and Violins of second consecution of the second

Left Hund Plzziento.

H. J.—You will find that the "Boy Paginini," for violin and plano, contains some effective passages for left hand pizziento and is a brilliant concert piece.

Expert in California,
M. R. G.—I do not know the addresse of
any violia experts in San Francisco the
any violia experts in San Francisco
the second of the s

Velocity Studies holds give me a list of colors studies to be studied along with the colors studies to be studied along with the colors of the QUESTION AND ANSWER DEPARTMENT Conducted by KARL W. GEHRKENS Professor of School Music, Oberlin College

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym guen, will be published.

Thrus in Paderewski's minute.
Q. 1.—How are the twins (measures 1 and 2 and 70 and 71) in Paderewski's Minute ployed?
2.—What does the 2 sign under the turn terer?
2.—Will you kindly explain the trill in measure 12 of the winth exercise in Clementi's "Gradus ad Parnassum?"—A. E. K.
A. 1.—The trills are pluyed as follows: year!

2.—What is meant by Allegro assai?

4.—What is meant by non legato?

4.4 what tempo should the Minuet be



2.—1 have examined these studies and fall to find a trill in the 12th measure of any of same and grade seven for others. It all devants and grade seven for others. It all devants are and send to me, I shall be glad to give peaks on the type of technic in which one

peals on the type of twomen in water our permitted and sense.

Here are five: Spinning Song, Mentherican for the Spinning Sp

A. 1.—Moreover seem to expuse the second of the performer rather than expressed by such additional force us to be evident to be proposed to the performer rather than expressed by such additional force us to be evident to expaniments as well as to other types of performer than the performance of th

Searlatti Ornamentation.

Q. In measure nine of Scarlatti's Capriccio
in E Major, do the ornamental notes come on
the beat or before it!—I. F. 4. A. They come on the heat as follows:



Bach Metronome Markings.
Q. 1.—Will you please give me the approximate metronome warkings for the fifteen two-part Inventions by J. S. Bach?

2.—In the May tame of pour magazine, the May tame of pour magazine in the May tame of the May

13—(j = 104), 21—(j = 88), 213—(j = 104). I believe that the finers should be exceed when possible but nor be bent double. However, there are many three when the finers should not be curved. Straight fances ones. To insist on curved finers at all these is sure to hinder technical progress and very about the compares to the particular than the compares then passible but sever at the express of freedom. This, I think, is mention. The important thing is that, whether straight or curved, the finer should be kept measured from the assured that the control of the control of

long ingers.

Trills Here and There.

1.—How do you play the trill in the 11th the 1



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No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym gwen, will be published.

Toue-Calor.

A. From me when used — Mars. June.

A. From me when used — Mars. June.

A. From me when used — Mars. June.

A. From the man thange of force of tone.

It is borrowed from painting. It mema that

It is borrowed from painting. It mema there

tones, as required to the member of the memb

Sight Singing Indispensable.

Q. I have a good contraint owice of wide and the sign of the

as aget singing is a series by Frederick W. Boot.

To J. Janes News told say voice is a hyricopymon and have been asked to my a sole suppression of the property of the proper

Rest or Exercise for Strain?

Q. I have a good sograns voice, range up,
early a few a good sograns voice, range up,
early a few a fe

good tencher as soon as possible.

Hourse after Sharling.

Hourse of the "Sharling."

Hourse of the "Sharling."

Last year I had event work for a short liver.

My sairracter told me that I had a very told to the property of the property o

th, or pseudown goes, will be published.

and I am sourced upon at It his once declaration of the state of th

ing certain of being placed upon the correct "part." In artist singer uses so-called "closed-dark" vowels and "open-light" vowels, and also "neutral" (neither especially "dark" or "light") vowels, at discretion, for purposes of trained to use only one "tone-color" upon all vowels has a very limbited tonal palette for use in interpretation.

The Shape of the Mouth.

G. Will you please tell me through your column which is the correct way to open one's mouth when singing, in this wise:



A. The the sail shape of the singer of the s

average coupsas.

Ntenography and Radio.

(1). I have been a voice student for protion. I have been a voice student for protion. I have been a voice student for the
bank experience and at the present time of
employed by a sationally known concern. It
even to be the radio. I get hat I am better
seed to the radio. I get hat I am better
kindly haralin see with information reputing strong-pain opportunities in the office of
mendously interested in radio.—I. E. R.

A. To broadcast successfully one much
that to be a successfully one much
that the successfully one
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Butterfly G. Merk
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Op. 156
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Erl King	(Schuber	t)		Franci
Sonata.	Op. 27; 2	(Moonlight)	L. va	n Beeth
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Sextette.	From L	ucia di Lammermo	or	

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Consciously raising the bridge is a great assistance in developing strength. practice period is the most favorable time for this work as the full attention can then be given to it. A well arched bridge indicates strength, the depressed bridge, weak-

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Famous teachers, such as Maurits Losi As ease and tirelessness through ous breakdowns among pianists. Observaproper development of the bridge of the hand is not to be doubted.

Weariness due to the unaccustomed pos tion can be quickly alleviated through laxation exercises followed by a thorough massage of the hand. After a short period of complete rest, practice may again be resumed. It is to be kept in mind that strength must ever be combined with ease No undue tension must appear.

The hand, after such bridge strengthen, The arch should reach clear across the ing exercises, will have increased endurance which will be especially noticeable in the playing of octave passages, heavy chords and dynamic tones. Resonance and great rapidity.

The Story of Dixie

(Continued from page 524)

introduce to you tonight 'The Father of had walked about his room but a few American Minstrelsy' and the author of Dirie—Dan Emmett." Then "Dan" would sing his Dixie Land in his own inimitable way. By the time he had reached the chorus:

"Den I wish I was in Dixie! Hoo-ray! Hoo-ray!

the whole audience would be roaring it out with him. Every night he "stopped the show." His journey from town to town was a veritable triumph. It was his last

Mr. Emmett never affiliated with any church; but he was, however, very devout. He, himself said, "I never lay my head on my pillow at night until I have knelt by my bed and said my prayers." And he always "said grace" at table. When his eyes began to fail, he procured a bible in large print, which he read often in summer as he sat in the shade of his little "house by the side of the road." From here, in the early evening of June 28, 1904, Daniel Decatur Emmett passed peacefully

ance Mr. Field would announce from the to join the happy minstrelsy of that Better stage, "Ladies and gentlemen, I want to Land. He had been ill but three days and hours before the end.

The little house, a mile from Mt. Vernon, was all he had. An untold dowry of hearts and lives of the American people: but the comforts of his last years were provided by a weekly stipend from the Actor's Fund of New York City.

Though not a member of that order his obsequies were observed at the rooms of the Elks Lodge of Mt. Vernon. Fulfilling his wish, the ceremonies were conducted by his friend, Al G. Field,

A slight adaptation of lines from Dryden will make a fitting close to these simple annals:

"Fate seemed to wind him up for four Yet freshly ran he on nine winters

Till. like a clock worn out with eating

The weary wheels of life at last stood

Alabama's Share in "Dixie"

By MARGARET FLOR THOMAS

HERE'S why Alabama claims an extra chestrated it for his theater musicians. hare in Dixie, the Song of the South. It thus came about that Dixie was given Daniel Decatur Emmett, of Mt. Vernon, its première as a band march through the Ohio, composer of the original Dixie's streets of Alabama's capital city the day Land, made a stop at Montgomery, Ala- Jefferson Davis was inaugurated President bama, in the course of a vaudeville tour, of the Confederacy. The beautiful air was shortly after composing his plantation song. greeted with wild enthusiasm by the population He played the tune on his violin, and the lace; the soldiers "whooped" and whistled theater band master, Herman Arnold, was it; the army adopted it; and orders were so taken with the appealing rhythm that given that all bands be taught it from that he jotted it down on the walls of the Old time on. In this way it started on a tide

Montgomery Theater and afterwards or- of popularity which has never ebbed.

The Resources of Expression

phrase; and this, in turn, results in contrast. Without contrast there is monotony, which represented by such words as accelerate is the most undesirable thing that can happen to a song, for it indicates a lack of trast is in tone color; that is, the using of musical intelligence.

Look for a moment at this element of contrast, remembering that all contrasts must be made with the voice. The one most used, perhaps, is that made in the power of the tone. For this we use such they constitute what to many is that elusive. terms as crescendo, diminuendo and sfor-

Another form of contrast is in the tempo ritenuto and rubato. A third form of convarious shades of tone quality, from bright to somber, as the mood demands.

The intelligent employment of these re sources of expression will add also the elethey constitute what to many is that elusive, intangible thing called style; and style is

A Bulletin of Interest for All Music Lovers

THE COVER FOR THIS MONTH

MUSIC STUDY

EXALTS LIPE



A particularly interesting portrait of Jo-hannes Brahms appears on the front THE ETUDE MUSIC MAGAZINE. Brahms has been called the last of the great line of German masters He was born in Ham

burg on May 7, 1833.
His father, Johann Jacob Brahms, a musician who earned his livelihood playing in in 1830, a lady 17 years older than himself They had 3 children. Johannes was the

Brahms in his day was considered an adbrent of the most advanced school of modothers recognized the great worth of his writings and did much to bring the music world to an appreciation of them. Every must lover of today ought to know as much as possible about this composer's life and works. Perhaps everyone may not want to read some of the interesting larger biographies but everyone should be familiar with the highlights in his life and this acquaintance ess he gained by a reading of the short biography of Johannes Brahms in THE ETUDE MUSICAL BOOKLET LIBRARY Series (Price, 10

Madame Clara Schumann played many of his works and a warm and close friendship sidered that Brahms' attendance at Madame Schumann's funeral subjected him to a chill which hastened the ravages of cancer of the liver, the disease which caused his death at Vienna, April S, 1897.

MUSIC TEACHER'S BUSINESS BOOSTERS

If we were sales experts and were talking to music teachers in the jargon of sales ex-perts, we might hold forth on "clinching the sale." That is, when the music teacher has a prospective patron or the parent of a prospective patron or the parent of a prospective patron in the studio, something should invariably be placed in the hands of that patron to take home for perusal, and that something should "clinch the sale." It should provide the arguments for music study that the teacher cannot very comfortahly state in person. The teacher may now scure at slight cost (tea cents each) the following booklets which are of great value in convincing the parents of pupils of the great value of music study. No sensible parent can ignore the opinions of these practical bed, as the practical bed, as the practical bed as the practica

Power of Music-M. Felicitas Why Every Boy Should Study Music-Herbert J. Tily Music, Now More Than Ever-Hon. Wm.

Adult Beginners in Music—C. Van Hulse

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

On page 506 of this issue are 44 portraits representing one monthly installment of This PRIVE HISTORICAL MUSICAL PORTRAIT SERIES. Caual readers might pass this page by without realizing its great significance. This represents one of the most collossal undertaking in the literature of the collossal undertaking in the collossal under ings in the literature of music. Never heore has anyone attempted to present por-rais and "thumbnail" biographical sketches of all celebrated music folk, both of this

and generations past.

This series started in the February 1932

This series started in the February 1932 issue of The ETUDE. Those who do not have all the issues from that date to this, in

BREAD, BUTTER, BEANS AND BEEF-

The Publisher's Monthly Letter

· Markets save time, money, trouble,

It would multiply the details of housekeeping many times were it necessary to get bread direct from the baker, butter from the creamery, beans from the cannery and beef from the abbatoir. Fortunate is the homemaker who has access to a fine, large,

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A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to sive mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

ARTHUR L. BROWN

From the days of Stephen Foster,
Pittsburgh has had associated with it at
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WHAT ANYBODY CAN DO Aughody who has the money to invest in

the plates, paper and lithographing can pub-lish a new music composition. Unfortunsh a new music composition. Unfortu-nately, there are many who, just as a matter of pride in seeing their own names, or the names of friends, on music compositions, become music publishers over night and spend their money in this manuer. Music publishing of this character contributes nothing except a profit to those who supplied

ing except a profit to those who supplied the plates, paper and printing.

The music and books which appear on an established publisher's printing orders for new editions of works which have achieved a cuttons of works which have achieved a sale of previous editions represent worthwhile undertakings in music publishing. Natur-ally, but a small percentage of works which have received favorable judgment in the findings of "the jury of public opinion" can be shown in the selected list given in these De snown in the selected list given in these columns each month, but active music workers will find it profitable to scan this list month after month. Theodore Pressent Co. always is glad to extend examination privileges to anyone interested in seeing copies

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(Continued on page 563)

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By JOHN MURBAY GIBBON he land we word-minded love to tarry in

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What Anybody Can Do (Continued from page 559)

By P. A. Paoevs

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Oratrol denoting the spirity preserved and together while retained powerful enotional flights whilst retained powerful enotional flights whilst retained proposed by the compose is type to a life leveling natives of these musical oratrol of the promiting of the compose is type to a series of the promiting of the compose is type to a series of the promiting of the compose is type to a series of the promiting of the compose is type to a series of the promiting of the pr OCTAVO-TREBLE VOICES, SACRED Little Red Riding Hood-Yeamans.....\$0.75 ORGAN COLLECTION ..\$2.00 ings—Smart
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Cumulative Rewards By BERTHA M. SNOW

A SIMPLE system of rewards does much to hold the interest of pupils. Although the awarding of stars is not a new idea, yet one teacher has employed the following cumulative plan with unfailing good results. For each piece played well from the notes at a given tempo: 1 silver star. For each page memorized: I gold star. For each piece transposed: I red star. For each special problem, solving rhythms, writing, and so forth: I green star. For attaining a definite goal in scale playing, an honor: 1 silver bell, (seal). For five .12 silver stars: I gold star. For five gold stars, a picture of a composer or musical subject. For five colored stars, a prize, selected by the child, from a variety of seals, animals, birds, flowers, and so forth

When, after patient effort, some baffling difficulty has been overcome, a flag raising is celebrated by a flag seal affixed to the

"honor" page of the lesson notebook.

Even high school students are surprisingly proud of these honors, while younger pupils delight in exhibiting their books to

Technic Fun

By GENEVIEVE HARMER DART

Each separate fore may be thought of a pearl bead, an especially rich, fluwless of ditch. When practicing skips apart trouter of the order of Polanus the cross of an Officer of the Order of Polanus the cross of an Officer of the Order of Polanus the coming year. The coming year the coming year the coming year the coming year the coming year. The order of Polanus the coming year the coming year the coming year. The order of Polanus the coming year the coming year the coming year. The order of Polanus the coming year the coming year the coming year the coming year the coming year. The coming year the coming year. The polanus the coming year the y round and flawless.

In the forms of scales which are played horses' hoofs on the pavement. are marching in twos. Each couple must march as one man with never a move of any kind out of order. The rhythmic moand as one attack of tone. This seems easy. But in our practice in unison, as well as the thirds, sixths or tenths, we notice that the

Octave work is suggestive of the rank of he should use the positive statement, "I four soldiers in drill. We should get the can do it," over and over again. effect of only one C sounding or one D, instead of four. It must be as the rank of which should be used more than it is be-four in one perfect line. This plan is a cause it is so popular in modern music and good one, also, for double thirds and double

comparison. In such a race one is sup- of each group of five.

EACH separate tone may be thought of as his mark or pretend to clear the wall or

wristless course. Each round bead tone especially pretty. This rhythm is suggestive younger American composers. must be carefully attached to our string of the prancing of horses. If we listen are included, however. They all must be carefully to our accents, in the groups of

pictured. In the simple scale the soldiers practice the two rhythm is by using the coming Christmas.

tion is always perfect, each step accurate ger(G)man(A) thief (B,C) doc(D)tor

right hand likes to get ahead, and we can-saying with rich man on the first C coming not seem to get clearly one pretty tone or down, and slurring thief on the middle D-C When a pupil plays the "four" rhythm

The rhythmic scale practice of five, is especially common in the Spanish type, should be repeated with the phrase, "This An obstacle race is another excellent is so much fun," to aid in the accent rhythm

posed not only to make time but also to jump over high obstacles or leap over wide is "all dressed up" that these simple sug-

season the pupil with the best scrap book may receive a prize. I find it stimulates the student's laterest in reading musical magnines, such as a later of the property of the state of the

BIG THINGS IN A SMALL TOWN

NADIA BOULANGER, who ranks among the best of contemporary French theorists and teachers of musical composition, has received

PRETORIA, TRANSVAAL, will have the first organ built in Chicago to be installed in South Africa. It is a four-manual Kimball A fascinating way for little children to concert organ, to be inaugurated before the

old familiar saying, thus, ascending two cataves:

Nich'(C) man(D) poor'(E) man(F) boy (E) feating and creator of Foster Hall of Infection (E) feating the sale of the second of the sec

THE DRUM CORPS DIGEST, gay in its regimentals of Volume I, Number I, comes to our desk. Welcome, thrice welcome; and a hearty good wish for the long life and service of this well edited and chic newcomer.

MAX FRIEDLANDER, widely known in the Europe of the 1880's as an interpreter of the songs of Schubert and Schumann, and an intimate friend of Brahms, died on May 2nd, and other instrumentalists, string ensemble

THE FRENCH INSTITUTE of Barcelona, ain, has lately completed a series of conferences devoted to modern French composers. M. Carol-Berard, secretary general of the Composers Union inaugurated the enterprise in the presence of the French Minister to Spain and leading personalities in the musical

THE ROYAL OPERA of Rome closed its season with a performance of "Carmen" on or have been born to American parents ten-April thirtieth.

CARL FLESCH, the noted violinist, is said to have been appointed a professor at the Conservatory of Amsterdam.

THE ACADEMY OF ST. CECELIA of ROME, one of the oldest and most exclusive PRIZE, providing for a debut in a mid-role in a Metropolitan Opera Company for a most providing for a debut in a mid-role in a Metropolitan Opera Company for a manual configuration of the providing for a debut in a mid-role in a Metropolitan Opera Company for a manual configuration of the providing for a debut in a mid-role in a mid-role in a Metropolitan Opera Company for a mid-role in a detected the following new members: Italian-victor De Sabata, Bonaventura Somman, Glorian and Sabata, Bonaventura Somman, Glorian and Sabata, Bonaventura Somman, Glorian and Sabata, Bonaventura Somman, Glorian Sabata, Sab

THE MUNICIPAL ORCHESTRA Utrecht, Holland, has received, by vote the city, a subsidy of fifty-two thousand gal

WORLD OF MUSIC

(Continued from page 505)

recognition of distinguished service to music

A RICHARD STRAUSS FESTIVAL WEEK was observed from June 11th to 17th, at the State Opera of Dresden. The works presented were "Der Rosenkavalier" (twin "Die Frau ohne Schatten" (twice), "Ariada auf Naxos," "Salome," and "Arabella." The ohne Schatten."

HERMANN ABENDROTH, for many years the conductor of the Gürzenich Concerts of Cologne and director of the Cologne High School of Music, has become regular conductor of the Gewandhaus Orchestra of ëminent under the leadership of Mendelssoln

COMPETITIONS

THE YOUNG ARTISTS CONTEST of the MacDowell Club of New York City w be held in October. Young pianists, violinists and vocalists will compete for sponsored appearances in New York. Applications must be filed by September 15th; and further information may be had from the MacDown Club, 166 East 73rd Street, New York City +3 ---

THE PADEREWSKI PRIZE of one thousand dollars, for an orchestral compositin worthy of a place on a symphonic program, is again open for competition. Composes, later than October 1, 1934, by Miss Elizabet C. Allen, 294 Huntington Avenue, Bosin, Massachusetts, who will give further it formation.

The Value of Similes

By JANE KNOWLTON

The value of similes in piano teaching single direct blow or the nail can be streamed to over-estimated. They will stick so crookedly that it has to be taken of in the pupil's mind all through life when again. It is necessary to use only on his mere statement of facts without some to drive that nail in, but it has to be a accompanying picture will generally leave clean one. How do I make a clean but the child unimpressed. It is for the most First I know exactly where I am going part a waste of effort and extremely boring hit. Then, concentrating on the head of the to the pupil, especially the young pupil, to nail, I strike it just as neatly and and try to drive home some technical point by as I know how. My arm is free and loss

Say a pupil has the habit of running her notes together due to lack of muscular control and indefiniteness, both mental and physical. Since she plays her technical exercises in the same manner, they profit her little or nothing. For such a one the teacher may draw the following picture in order to illustrate what is meant by clean-

ness of tone and directness of attack. "I am hammering nails into a board. I will never forget the simile, and some can drive a nail through the board with a later results will be apparent.

but my hand is firm. I am sure in 11) mind of making a direct hit."

If the pupil has never driven nails it a board it would be a good idea to last her go to the trouble of doing so, if possible Then she will realize the significance the simile in relation to the keyboard Cleanness and directness of attack thereafter mean something to her.

"Music is fundamental—one of the great sources of life, strength and happiness."-LUTHER BURBANK.

THE ETUDE

CONDUCTED BY ELIZABETH A. GEST

The Age of Instruments

By MARY CLEMENS FURZE

Phords And Grain Whistles

By STELLA WHITSON-HOLMES ONE day Robert told his teacher what he wanted to drive a locomotive and blow

"Very well, Robert," said Miss Jones. "But, in the meantime, let's learn to make the train whistle chords on the piano. You know there is music in whistles, too."

Robert was becoming interested. "Now, put your right thumb on G; then take every other white key, up to F, G, B, D, F. Play then altogether, with a staccato stroke, like this."

Ex.4 611

"That," continued Miss Jones, is called the dominant seventh chords. You see, chords have names, just like people. Now, move your thumb to G sharp and play once more in the same manner." Robert did, and heard this:

> Ex.2 611

"We can call these the train-whistle chords," said Miss Jones. But of course that is not their real name."

"Can you show me some more?" asked Robert eagerly. So Miss Jones showed him how to "invert" his chord, like this:

612 12 11 5

Who can play some similar chords, starting on other notes? Their name, of course, is really diminished seventh chords.

LETTER BOX

DES JUNIOR ETUDE : with a factor of the property the state of the s

K. R.—The Junior Etude deeply regrets the suitates in printing lins. Single's address, but nemetines of foreign addresses are very at lay seem to be appint them Just exactly to have seem to be appint them Just exactly to have seem to be sprint them Just exactly to have seem to be sprint them Just exactly and the seem to be sprint them Just exactly such as we should be glad to better a weak when he we should be glad to be the seem to make in the gradual and tell us more about the rise and temples receiting country of heat and the and temples.

to the gay company around them. When ant to listen to, but one has to be polite at night, after the doors were locked and when one is a guest. he most wanted to do when he grew up; all was still out on the street, the instruments talked about the good times they that the first instrument was probably inhad known, of the masters who had per- vented when a savage accidentally struck far as getting the correct answer is conformed on them and written great works for them, the poor radios could say nothing. They were not old enough to have any great history. No masterpieces had been written for them. So they listened in silence while the pianos told of Wagner and

> Paganini and Kreisler, "You know, my dear," said the baby grand piano one night to a cabinet radio standing near by, "we are very glad to have you here with us, but you are not as old as we are and do not have the illustrious family connections. Why, we pianos have been in use for several centuries.

Beethoven and the violins boasted of

"Humph!" said a violin, "We violins have been important in music since the early part of the sixteenth century, though instruments similar to us were known for many hundreds of years before that.'



"Ho, ho!" jeered the trumpet. "Since the sixteenth century, indeed! Do you to talk so much about our ages? We flutes know how old trumpets are?"

No one answered. "Of course not," it tooted in triumph. count. It is how we can make people happy "Neither does any one else, because we are with our beautiful music. None of us can so old it isn't known when and where we be heard very far when we play alone; we were first made. Pictures of us were found can be heard only a little farther when we in the ruins of ancient Egypt and Assyria. play together. Our beautiful inspiring There is a story of our being used in strains reach so few people. But here, our Sparta, Greece, during a terrible earth- newest friend, the radio, can send our quake four hundred years before the birth music all around the world, into all homes, C H O R D S of Christ. The trumpets called the people to gather outside the city so that they would not be killed or injured. I expect we are I suggest that we give the radio an honored the oldest instrument known," the trumpet place in our company of instruments, even R ended proudly.

"Boom, boom!" exclaimed the bass drum from where it stood by the piano. "Such boasting! None of you are nearly as old as we drums. Nor have you been used in did not belong to the old and illustrious company of instruments. as many different countries, either.'

THE radios in the Music Shop had never "And how old are drums?" politely asked felt at ease. They did not seem to belong a radio. So much boasting was not pleas-

"Well," said the drum. "Historians say



A PRIMITIVE DRUM

finger on an imaginary keyboard. Do not a hollow tree thousands of years ago. He touch anything when you do this, not even liked the sound and made it often. So we can say the tree was the first drum. Even your lap, but keep your hand suspended in the air. Try this with all your scales. today the natives of Africa pound on hollow major and minor, hands alone and together. trees to make their music. Of course, they and you will be surprised at the results, do not look the way we do, but they are when you play your scales on the keyboard. drums just the same." Just then a flute who was lying in his Violinists may do this also with their left

case in the window and looking thoughtstrings. fully out on the dark street spoke up. "Don't you think," it said, "we are foolish are very old, too, almost as old as drums, but I was thinking it isn't our ages that the poorest as well as the richest. Because H

if it is so much younger than we." "Rah, rah," shouted all the instru-S CALES ments. "Three cheers for the radio!" And no more did the radios feel that they

Game of Composers By GLADYS M. STEIN

SCALES

۲.

Cur out pictures of composers and paste them on small squares of cardboard. Make two less squares than there are players. The players join hands and move in a circle around the chief, or leader, who holds all the squares.

Suddenly he throws the squares in all directions, crying "Composer." The players break the circle and rush after the squares. The one who fails to secure one drops out of the game. The squares are returned to the leader who throws out one less each time, until only one is left for the winner,

The String Quartet By Anna B. Royce

A First and Second Violin, Viola, and a Cello, Discuss the classic minuet In tones refined and mellow.

Now. Second Fiddle starts the theme Of pleasant conversation; The First then quickly takes it up With gentle animation.

Viola ioins in converse next, A clear, bright comment lends it; Then, Cello takes the subject up And, with brief parlance, ends it.

Such perfect manners have these friends! Each acts the pal and brother; And neither will speak out of turn, Nor hurry one another.



Mental Arithmetic and

Music

school? And did you ever stop to think

just why you have to do it? Of course, as

cerned, a pencil and paper is much surer

and sometimes much quicker. Why, then,

It is because it helps to develop your con-

centration and your abstract thought and

makes you focus your attention on abstract

things. This develops your mind and your

memory.

In music, you can get results on the key-

board, but sometimes doing scales and

things mentally has the same advantage for

developing your music as mental arithmetic

Select a scale and say the letters slowly and distinctly, as D. E. F sharp, and so

forth, at the same time striking the proper

bands, putting their fingers on imaginary

What Betty Practices

۵

D C

SCALE

L

CHORDS

H

D C

٥

CHORDS

must you do mental arithmetic?

has for developing your mind.

Do you ever do mental arithmetic in

places. One should not just barely make gestions should prove attractive.

LETTERS FROM ETUDE FRIENDS

SHE TOOK UP THE XYLOPHONE

TO THE ETUDE:
Why you take me for a "Mr." I do not know.
Anyway I an an up-to-date lady backelor. I
wish I could convey to you in and you would
the surprise and pleasure and you will you sympathetic
letter. I wish you could enter my studio and
see the stacks of Ertuses, many of them open

the entropes and presently enter my retains and see the states of Erreas, many of them open as the control of t

PICTURES IN MUSIC STUDY

PHETURES IN MUSIC STUDY
This Erroit that it adds greatly to the interest and value of a music lesson if a plet interest and value of a music lesson if a plet interest in the property of the

*Mrs. Holt's program Genesco, Karlon B. Holf, Genesco, Karlon ounders: Two Larks, by Leschetizky; Etude Op, 10, No. 5, of Chopin; Papillon hy Grieg; and, as vocal numbers: Old Refrain, Kreisler; The Gypsy Trail, Gallowsy; Care Selec, Handel; Thank God for a Garden, Del Riego, and Road to Handeley, Woley Speaks.

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my Lisat Organ Recital. —W. DEANE.
Mr. Deane's program follows:
Sr. Pact's Citizett, Dinasa, South Africa
(Gran Recital of Linasa,
1. Weiner-Klager-South Lisat
1. Weiner-Klager-South Lisat
2. Fautade and Puges
2. Fautade and Puges
3. Control of Control
3. Control of Control
4. Dearer (Allegri)
4. Freduct and Suger on A.C.H.
4. Freduct and Suger on A.C.H.

JUNIOR ETUDE—(Continued)

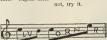


How Ruby Got the Rhythm By FLORENCE L. CURTISS

Ruby did not like to practice, for she Miss Boyd played an exercise Ruby had never got good rhythm.

been struggling with, and then a piece, "Play slowly and count aloud," advised while Ruby had a lovely time walking, her teacher. Ruby did this, but even so, stepping or running around and around her rhythm did not have any spring in it and she never felt it herself. So how could the studio, listening carefully to do the right thing for each kind of note. Someshe improve? times Ruby would just take her book and

'Here is an interesting way to help you to get good rhythm, Ruby," her teacher said one day, when she found that playing slowly and counting aloud did not bring the desired results. "Ouarter notes are walking notes. Take a step on each quarter, and I shall play something for you. ing rhythm, exactly, as you already under-When you hear a half note, take a step stood it. You are learning to FEEL it and dip your knee a little, as half notes through bodily movement. And if we are standing notes. Whole notes are stopping notes, and on them take a step and expressing it on our keyboard." dip your knee three times. Eighth notes Did YOU ever try this method? If are running notes,"



companiment

way," she said.

DEAR TUNIOR ETHE

it. It is beautifully done.

the trumpet some day.

step off the notes without any piano ac-

"Well, Ruby, you see you are not learn-

Our club colors are blue and white,

The members are violin and piano students,

We have pins awarded yearly for regular

tests. We are enclosing a copy of our year

From your friend.

VIRGINIA DEJEARNETTE (Age 13),

N.B.—The Junior Etude regrets that the

year book sent by Virginia can not be put

I always wait for the JUNIOR ETUDE to

I have two sisters and three brothers, and

most of us play the piano. My sister also plays the 'cello, and I also play the bugle in our Girl Scouts Drum and Bugle Corps.

I have played my bugle in public several

From your friend.

HARRY LASTER, JR. (AGE 4)

COLUMBIA. TENN

MARGARET BRIGGS (Age 11),

Massachusetts.

arrive so that I can read the letters in the

DEAR JUNIOR ETUDE:

I am now in bed with pleurisy and rhumatic fever. I have been in bed for nearly which we carried out in our year books, three months and will be for some time vet. The ETUDE has been a great companion to me during these long weeks in practice, performance and musicianship

I take piano and cello lessons, and so I book, mice these instruments very much Sometimes I play them "in the air" when my longing becomes very great. I play the violin a little, too, from what my brother play the piano and my mother and other sister sing; so, with my brother playing DEAR JUNIOR ETUDE: the violin, I think we have quite a family

I would be glad to have some Juniors write to me. From your friend,

MARY ALICE McCALL (Age 13), 960 Grosvenor Ave., Winnipeg, Manitoba, Canada.

DEAR TUNIOR ETUDE:

My sister has been taking lessons four years, and one day I accompanied her to her lesson and decided I would start lessons, too. Now we play duets together and have organized a little game which we call "Moving Forward." Getting up at six o'clock in the morning, we alternate first at the piano, each practicing one hour, and then spend a half hour together on duets When we first get a duet we practice it for a week alone before combining our parts. At first we would argue and get into little scraps, if things did not go just as they should: but now we just go along and never think of such things. By nine o'clock we are all through. It is a great game if you play it fair and do not cheat yourself. We have played at a great many

I also play violin. Some of the boys tried to discourage me from music, but they didn't bother me and now they are glad when I come around.

Our teacher is very happy when we play well. So, first, we make ourselves happy, then our parents, then our teacher, our friends and our audience. It is an easy pastime, and we derive much pleasure from it.

GEORGE EDWARD UEHLEIN. California

JUNIOR ETUDE CONTEST

The Junior Etude will award and neatest be received at the Junior Etude Office, 1712 original essays or stories and answers to

The subject for the essay or story this month is "A Musical Experience." It must contain not over one hundred and fifty words. Any boy or girl under the age of fifteen years, whether a subscriber or not, may enter the contest.

All contributions must bear the name ompanment.

"I think it is fan to learn rhythm this hand corner, and the address in the upper left- all of the above conditions will not be an apy," she said.

The Junior Etude will award three pretty right hand corner of the paper, and much Chestnut Street, Philadelphia, Pennyl, vania, before the fifteenth of Sentember The names of the prize winners and their contributions will be published in the Decomber issue.

Do not use typewriters and do not have any one copy your work for you.

Competitors who do not comply with

Am I a Good Pupil? (PRIZE WINNER)

A good pupil is one who has great interest in the piano and practices a certain try to be a good pupil. To be a good pupil amount of time regularly. I am very much interested in the piano and all other musi- try to understand and grasp the technic cal instruments, for I hope to have an or- of music, practice diligently and always chestra of my own when I am older. I do try to climb higher and make more pronot practice a great deal for I am inter- ress in my playing and singing. I shall ested in sports. I practice at night, but in do these things so that in time I shall be small amounts, for I always listen to good able to bring forth into the music werld orchestras on the radio. For these reasons I do not consider my- a harmonious way.

self an excellent pupil.

You also have to listen to what your teacher tells you, for these things are very important and help with a better under-standing of music. This I do, but sometimes these things slip out like running I think I could play the piano better and more intelligently if I increased pupils. my practice to a better average.

With all these faults mentioned above, I on exhibition so that other clubs can see am not a very fine student; but still I am very fond of music

BOB OSKEA (Age 13),

Am I a Good Pubil? (PRIZE WINNER)

There are many things to do if I wish to become a good music pupil and many things to consider in working out this times. I think I am going to learn to play problem.

First, it is important to have special practicing hours and do thoughtful practice. Since one hour's practice in the morning is worth two in the afternoon, I practice in the morning. First, technic, then Bach. My teacher says that Bach is to music what bread is to food, but I do find it difficult. Then I work on my new pieces and, afterwards, a review. I try to pay special attention to accuracy and in-

My attitude toward my teacher is one of respect and admiration. Her ability is an inspiration to me and her kindness always

I do not consider myself a truly good pupil, but my teacher sometimes encouraged me by saying, "You are a good pupil." HARRIET MITCHELL (Age 13),

HONORABLE MENTION FOR APRIL Essays:

Gladys Henderson, Charles Jangworthy WalGladys Henderson, Charles Jangworthy WalGreyer, Lois Merchant, Leonore
Sewhonies, George Lois Merchant, Leonore
Sewhonies, Lois Merchant, Leonore
Sewhonies, Lois Merchant, Lois Merchant,
Withird Yorking Jones Flood, Roger Richpticoria Bolin, Jamies Pintrock, Honore
Junels, Erythe Long Pyterson, Betty Jane
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Junels, Erythe, Long Hiller, Sydney, Leonorian
Junels, John Mellings, Sydney Leverman,
Hotchkiss, John McHalley, Sydney Leverman

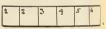
Am I a Good Pubil? (PRIZE WINNER)

I can not be a perfect pupil but I can I must take great interest in my lesson. the masterpieces of the great musicians in

I am quite sure that all the great matter loved to play and sing music that griene the souls of their listeners and set their hearts on fire with its stirring melodies. am going to try to follow in the footstess of these great musicians because I think that they all must have been excelled

RACHAEL LUNDVALL (Age 13).

Puzzle By ZEMA H. GOOKIN



I have six letters. Without 1, 5 and 6 I jump. Without 5 and 6 I cut. Without 1, 2, 3 and 4, I am a prefix. Without 1, 2 and 3, I am a sharp per. Without 1, 4, 5 and 6, I am an interjet

What is my name? (Answers must include all words.)

ANSWER TO APRIL PUZZLE

TARANTELLA ANTIPHONY VODELING GUITARS SHARPS SCORE SOL LA

PRIZE WINNERS FOR APRIL PUZZLE CAROL VANLANEN (Age 9). Minnesota LEAH BINDER (Age 11), New York CHARLES L. WALLIS (Age 12), New York

HONORABLE MENTION FOR APRIL PUZZLES Beatrice Heenan, Elaine Bell, Virgina Chappell, Virginia Baumgardnet, Ledb Stokes, Jim Galley, Lillian Marie Bonce Tallman, Betty Jane Diniel, Essi Lou Hirschy.

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